

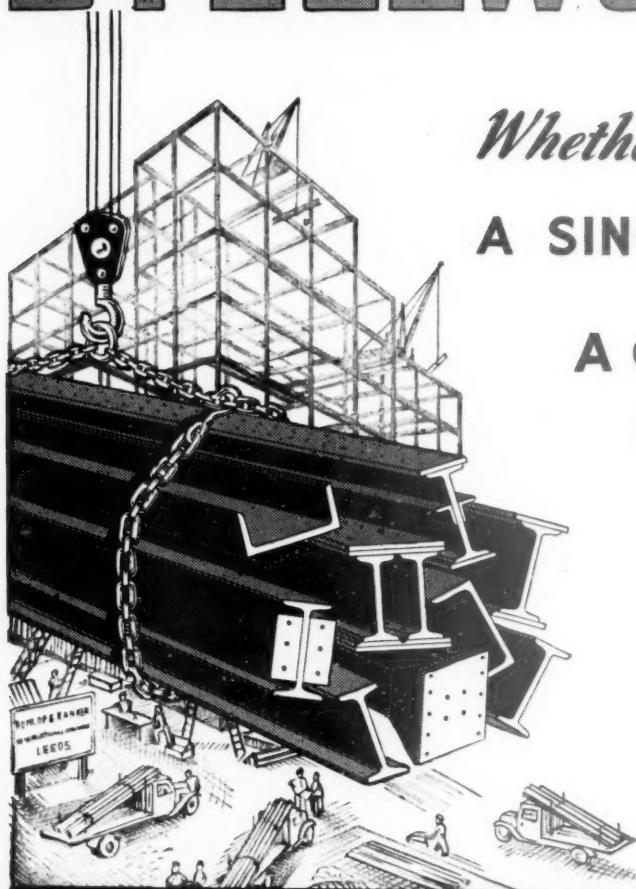
THE ARCHITECT & BUILDING NEWS

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- MARTINS BANK, VICTORIA STREET

JULY 19, 1951 · VOL. 200 · NO. 4309 · ONE SHILLING WEEKLY

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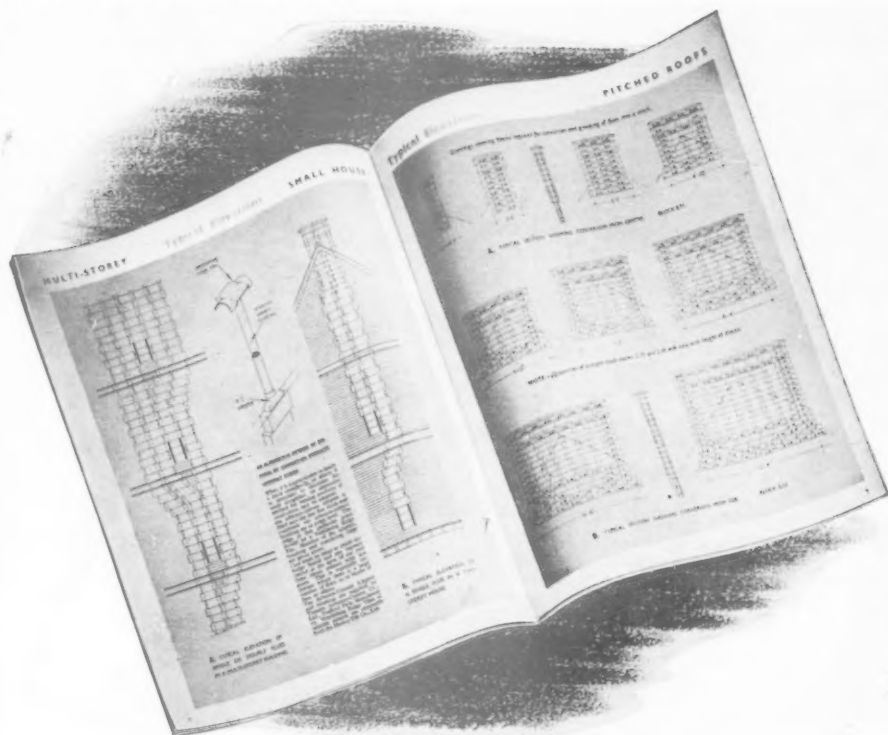
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FESTIVAL LOOK-OUT FOR LONDON

The observation tower of the South Bank site gives visitors a chance to have a look at London. And what is better than that the tower should be clothed in glass so that there is visibility all the way up. To achieve this, Jane Drew, F.R.I.B.A., the architect, surrounded the tower with Aluminex Patent Glazing produced by Williams and Williams. Aluminex Patent Glazing is an aluminium glazing system that is being used all over the world to produce walls of glass. It is evident, as these photographs show, that Aluminex in the hands of architects of imagination has many interesting possibilities.

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In the background one can see the main building of the Pavilion. The face of this building which measures 45 feet by 100 feet, is completely clad in Williams steel windows.

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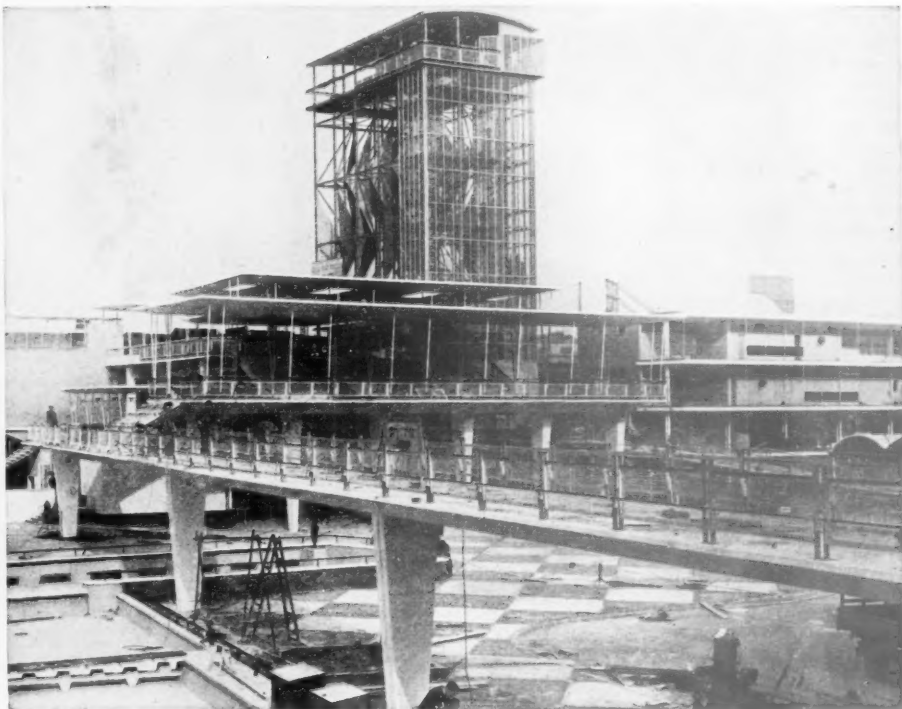
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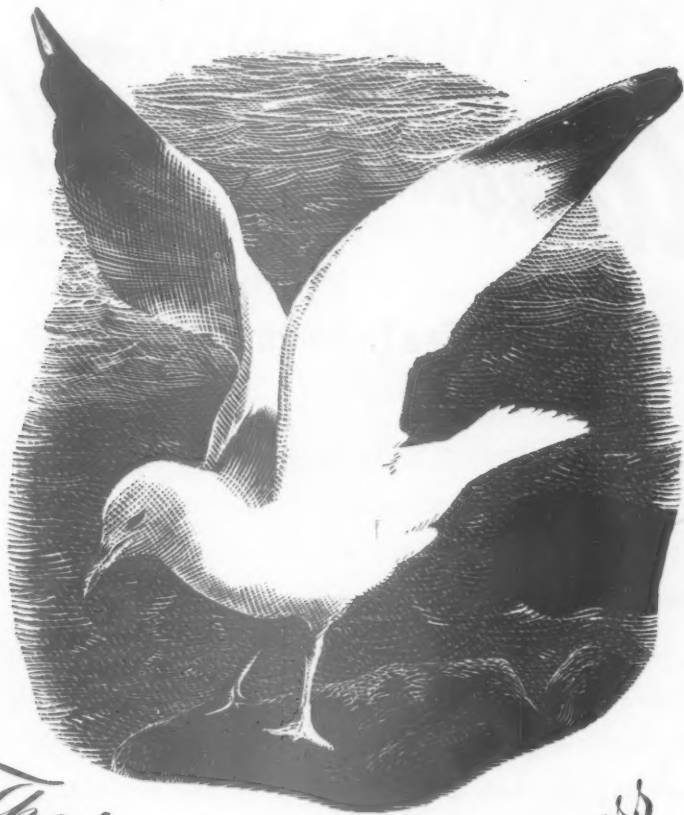
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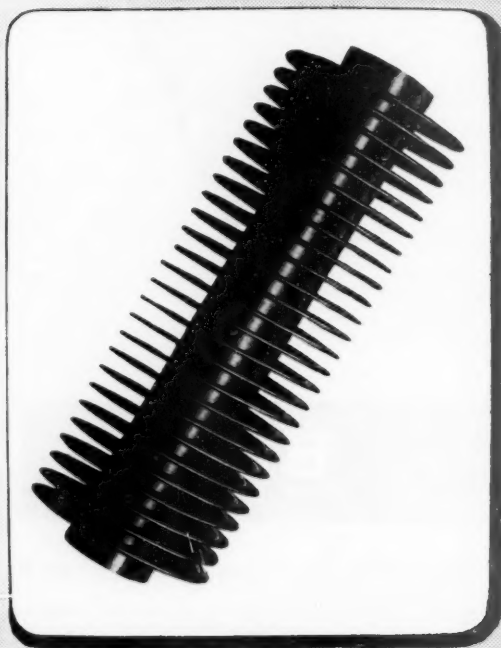
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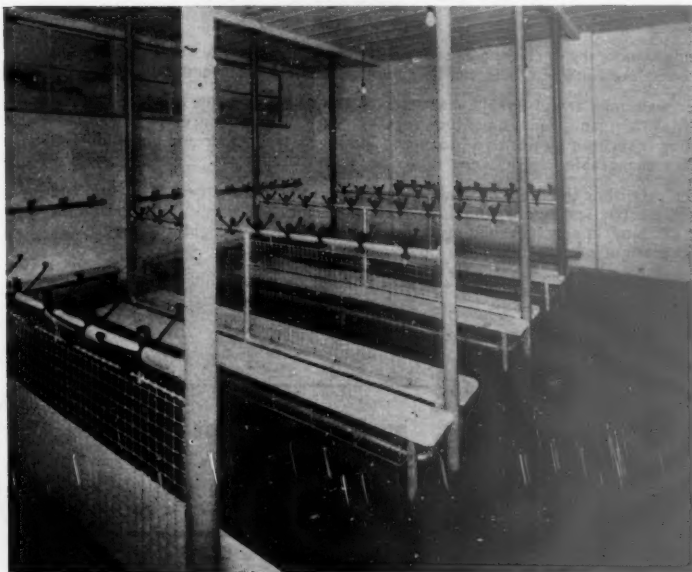
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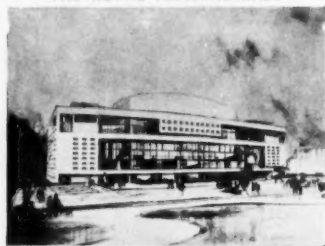
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THE
ARCHITECT
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July 19, 1951

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WE THE PEOPLE

THE first results of the recent census have been published and, although the population figures are, at present, provisional and liable to revision after further study, it is possible now to get an all-over picture of the totals, changes and even, to some extent, trends of the population of Great Britain in this mid-century stage.

Estimates are made locally during intercensal periods and something of a general check was also made through registration carried out in 1939, but these are liable to many adjustments, some of which have but little effect on localised figures or the immediate objects of an exceptional count of heads. Now, for the first time in 20 years it is possible to be reasonably certain about a number of generalisations regarding the population of the whole country. Planners can now refer to definite figures rather than attempt to find averages from interim estimates or assume additions or subtractions from the figures of 1931.

The main points which emerge from the 1951 figures are that the population of the country is still rising; it is 9.5 per cent up since 1931 and 4.65 per cent since the estimates of 1941—the latter is the lowest increase of any decennial period on record. What is not, as yet, certain is whether the total upward trend can be accounted for by natural increase or by improved national health leading to increased length of life. The excess of number of females over that of males continues and, if anything, shows a slight tendency to increase; this tendency

may again be a reflection of the increase in average age throughout the total population.

The central and county areas of London have reduced their numbers; this is in part due to the war, for the largest local reductions have occurred in those areas subjected to most concentrated enemy action. The most interesting thing about London, however, is that the figures for Greater London have remained practically stationary for twenty years, with a tendency towards reduction, for the first time for sixty years.

For the first time for more than a century the rural areas of the country have gained at the expense of the urban community. An arrest of the drift to the towns has occurred and it would appear that the slogan "back to the land" has at least and at last some meaning. If the census figures are taken as a directive factor, it must be assumed that new towns are needed to relieve overcrowding and unhealthy conditions and not to provide for increases in the population—at least of the London Region. It is also evident that if there is to be a permanent return to the country and to its working as a national asset then the greatest circumspection is necessary when allocations of land are made for any purposes not concerned with the major industries of agriculture or forestry; in other words, restriction of the use of rural areas by absorption of such areas into new towns, aerodromes and the sterilisation of usable land by the service departments must be carefully watched. It is essential that, for the health

and economy of any congested country rural and urban conditions be balanced and equated as far as possible.

As the census shows, this land of England is a congested area; the most congested area in the world; with the possible exception of the Netherlands. Planning for sane balance between the several parts and for the maximum health and happiness of the occupants is therefore a most necessary procedure in which the census can be a major instrument.

No hint is given in the preliminary report on the census of the length of the period which will have to elapse before fuller detail from the returns can be made available. Much of this detail is of the greatest importance to town planners, architects and social workers of all kinds. For instance shifts in occupational activity should be known as affecting many sides of living and the incidence of fuller education can have much effect in twenty years. New census questions about sanitary facilities were this time added to questions on the type and number of occupied rooms. "The answers to these questions may be expected to supply further useful information on housing conditions"—we quote from the report—but it is essential to have the information at the very earliest possible moment and before it is out of date.

HOVERING IN THE AIR

The Minister of Civil Aviation said at Cardiff recently that great development of the helicopter was in prospect and that it will be highly advisable for all local authorities to take into account the necessity for earmarking sites for helicopter operations in the centres of cities.

There is no doubt that types carrying ten and twenty passengers are well on the way and will revolutionise flying in so congested an area as the British Isles. The Minister thinks that by 1958 larger types still, carrying 20 or more passengers, will be ready for use.

We wonder how many of the new development plans have considered this problem and is this an official announcement that, in fact, can affect these plans? The advice should certainly be taken note of, even if our own views on the subject to much the same effect published some five years ago, have been forgotten. We seem to remember, also, having something to say on one or two occasions about air-noise in towns; we wonder if the Minister has thought much about this side of the question—because hover-planes can be the very noisiest of all aerial transport.



Mural sculpture in the Hall of Coal, designer Hume Chadwick, at the Exhibition of Industrial Power, Kelvin Hall, Glasgow. Other pictures and pages 77—79.

EVENTS AND COMMENTS

CIAM 8

I hear that CIAM 8 is considered to have been a great success. It was held, as I mentioned last week, at High Leigh, Hoddesdon, a large and vaguely Gothic country house to which extra wings have been added to provide more sleeping and eating accommodation. The house has a fine park with artificial rock pools and a summer-house or two. The rock pools are romantically overgrown and it is most interesting to compare their present state with a photograph in the house taken when they were first made. The weather was mainly kind and this meant that much of the unofficial talking, the best part of any conference, was done in the open air. The Congress was a private affair and I do not know whether there will be any official report on it. If there were some good ideas I hope very much that we shall hear about them.

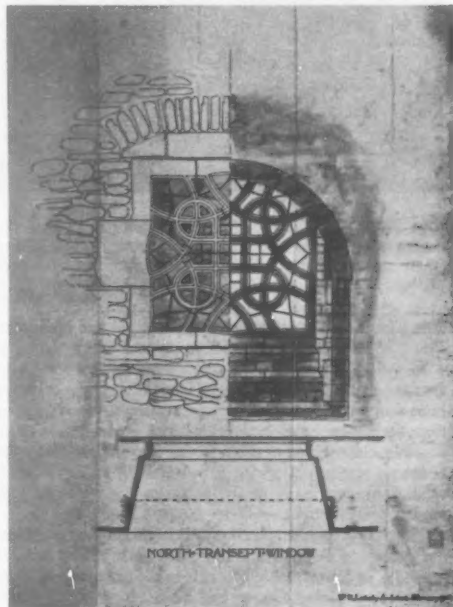
On Monday last week the L.C.C. very kindly showed the congress the Royal Festival Hall and afterwards entertained the delegates to cocktails. I heard both Le Corbusier and Walter Gropius praising the building. Le Corbusier said that the boxes were a joke, but a good joke, Gropius did not like them at first, but admitted that they were growing on him. On another evening some Hertfordshire schools were visited and on Thursday afternoon there was an excursion to Harlow followed by a splendid dinner at Cambridge which, I understand, did something to improve the reputation of British cooking. The congress ended on Saturday with an open session at the RIBA on architectural education.

ONE HUNDRED YEARS OF IT

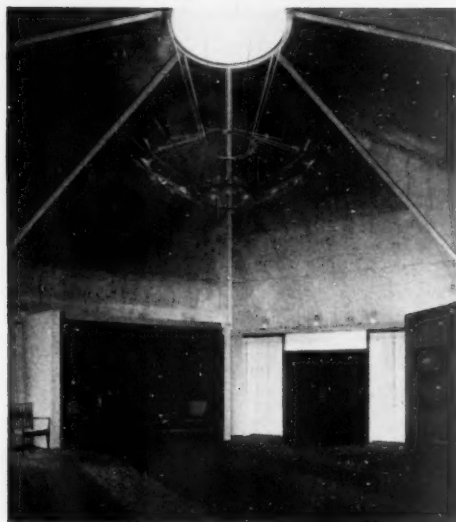
It was not an easy task to compress a hundred years of British Architecture into one exhibition room at the RIBA. Members of the exhibition group—see how the word has found its way to the RIBA—may well have quailed before the task knowing that for certain they would omit everyone's favourite architect and all the "most significant" buildings. My knowledge of British architecture is too slight for me to be numbered among those who are offended or shocked by this exhibition, but even I am surprised to find the B.B.C. building blown up practically to life size and apparently nothing by Maxwell Fry in the place. Older people than I could have been heard muttering by many a screen on the opening day, but on the whole I think that the organizers have provided a good show of interesting buildings. I found the anti-clockwise circulation very troublesome and the general signposting difficult to follow. While I liked the large photographs hung high in the air I thought that the tubular framework to which they were attached was terribly ham-handed.

AA UPS AND DOWNS

The news that Robert Furneaux Jordan has resigned cast a shadow over the end of term ceremonies at the AA. Jordan's health has been bad for some time and he has now been ordered a long and complete rest. The running of a large school at the sort of temperature at which the AA runs burns up the toughest and Jordan, fine scholar though he is, could never be described as tough.



"100 years of Architecture Exhibition." Brockhampton Church, by W. R. Lethaby. Designs for transept windows which remind one of the work of John Piper to day.



The Royal Pavilion, South Bank Exhibition, where the winners of Special Architectural Awards, 1951, received their certificates from General Lord Ismay, Chairman of the Festival Council.

The Council is to advertise for a principal and meanwhile Mr. Michael Patrick has been appointed acting principal.

It will, I am sure, be a consolation to Robert Jordan that the exhibition of students' work is the best there has been for some years. The very fertile student imagination seems to have been this time steered into more sensible channels and there is far less incomprehensible nonsense about. Working drawings still seem to be the weak spot, but many of the schemes and almost all the models are excellent.

The President, Mr. Anthony Chitty, this year presented the prizes at a small and intimate gathering which, he said, was in considerable contrast to the previous two years where the principal figures had been Mr. Attlee and then Mr. Frank Lloyd Wright. Tea was served in a marquee in Bedford Square by permission of the Duke of Bedford.

The AA. dramatic Society is unfortunate. It possesses

a larger supply of talent than a dozen normal amateur societies put together. Its plays are always well worth seeing but somehow it is extremely ill-supported. Indeed I understand that Ben Jonson's "The Alchemist" presented last week may be its last production. The leading parts were excellently well done, the whole thing went like a rocket until the second act, when I thought the street scene played right at the back of the stage, because the otherwise clever set forced it to be so, was not nearly up to the standard of the rest of the play. My predilection for the acting of Miss Patricia Bowden (Now Mrs. Bullivant) is apparently well known and she was splendidly convincing as Doll Common. Michael Brawne thoroughly enjoyed portraying the lecherous Sir Epicure Mammon which he did uncommonly well. Mr. Julian St. Leger should surely give up all thoughts of being an architect, his Abel Drugger was only the latest of a number of outstanding characterizations played in the last few years. Mr. Martin Platt and Mr. Alan Craig as Face and Subtle, the rogues around whom all revolves, were most excellent, but so were Mr. John Roebuck and Mr. Brean Falk as Ananias the deacon and Dapper the lawyer's clerk.

TWO BOOKS FOR THE POCKET

The pockets of those interested in architecture are, if they take the various publishers' advice, already bulging with handy volumes "without which no one who claims to be considered, etc." Even so, two more books in this category have just appeared. The first the Observer's book of British Architecture by John Penoyre and Michael Ryan is a tastefully illustrated but not terribly valuable guide to the subject. Many of the pictures are charming but the text is extremely slight and it is difficult to know for whom it is intended. It seems to me that only the most stupid would be content to allow their knowledge of British Architecture to rest here yet there is no indication whatever of further reading. Furthermore the "Visual Index" of styles though interesting has very limited value except that it may possibly prevent someone from describing early English as decorated, as if it really mattered anyway. Perhaps, however, the book may make more people look at buildings and if it does that is more than half the battle.

The other book is "A Pocket Guide to Modern Buildings in London" compiled by Ian McCallum. It provides a cross section of the best work of recent years and gives useful information on How to get there, Who did it, Why and How. The illustrations are unfortunately not at all well reproduced and this is a pity. There is an index of architects and there are maps and instructions on how to find the buildings. No plans are given but there is a bibliography for those who wish to enquire further. A most useful book for visiting foreign architects.

AS THE FILM STAR SEES IT

It appears that Miss Anna Neagle is to make a film of the life of Florence Nightingale. Miss Neagle recently visited a house in Church Row, Hampstead, and is now using it instead of the original Nightingale house in South Hill Park which is late Victorian and quite unglamorous. If only Miss Nightingale were alive what a fine letter she would have written to Miss Neagle.

ABNER

NEWS OF THE WEEK

R.I.B.A. Officers

At the meeting of the R.I.B.A. Council held on July 3, Mr. John L. Denman, F.S.A., J.P. (Brighton), Mr. R. E. Enthoven (London), and Professor W. G. Holford, M.A., M.T.P.I. (London), were elected Vice-Presidents of the R.I.B.A. Mr. Norval R. Paxton, M.C. (Leeds), Chairman of the Allied Societies' Conference, is also a Vice-President. Mr. Martin S. Briggs (London) was re-appointed Hon. Secretary, and Mr. A. Leonard Roberts (Winchester) was re-appointed Hon. Treasurer.

L.C.C. Comprehensive Secondary Schools

At a meeting of the L.C.C. on July 17, the Council considered estimates for the following four new schools: Strand Comprehensive School, Lambeth—new buildings for 2,210 boys—£651,562. Putney Park Lane Comprehensive School, Wandsworth—new buildings for 2,210 boys and girls—£612,000. Lewisham Prendergast School, Lewisham, County Complement—new buildings for 1,190 girls—£361,700. King's Park Comprehensive School, Woolwich—new buildings for 2,210 boys and girls—£674,280. Three of these schools (i.e., all except Lewisham Prendergast) will be fully comprehensive in character as they will provide facilities for all forms of secondary education—Academic, Commercial, Technical and General.

Saltire Award

The Saltire Society's commendation for the best-designed local authority housing scheme for the year 1949-50 has been awarded to the burgh of Linlithgow, Scotland, for Mains Maltings housing scheme at Linlithgow, designed by Mr. W. H. Kininmonth, A.R.S.A., of Messrs. Rowand Anderson, Kininmonth and Paul, architects, Edinburgh.

CONTROL OF BUILDING OPERATIONS ORDER

The Minister of Works has made an Order* which continues in force the present exemption limits below which work can be done without building licence or authorization.

During the period July 1, 1951, to June 30, 1952, work may be done on any property without a building licence if the cost of the work together with the cost of any previous work carried out on the property without a licence in the period does not exceed £100, or, in the case of "designated buildings," £500. The definitions of the two classes of "designated buildings" and unchanged and cover, generally speaking, buildings used or intended to be used wholly for industrial or agricultural purposes.

*The Control of Building Operations (No. 16) Order (S.I.1951 No. 1082), H.M. Stationery Office, price 3d.

Miss Brenda Colvin, F.I.L.A., has succeeded Dr. Thomas Sharp, C.B.E., as President of the Institute of Landscape Architects for the session 1951-52.

A.A. School Prizes

At the A.A. School of Architecture Annual Prizegiving on Friday, July 13, the following prizes were awarded: First Year—Howard Colls Travelling Studentship (value 15 gns): D. B. Duck. Second Year—A.A. Travelling Studentship (value £26 5s) not awarded. Third Year—Holloway Scholarship (value £150): D. J. Oakley. Third Year Travelling Scholarship (value £31 10s): E. H. Priefert. Fourth Year—Year Prize (value 10 gns): G. Spyer. R.I.B.A. Henry Jarvis Scholarship (value £50): A. K. Allen and G. J. Briggs. Fifth Year—Fifth Year Travelling Scholarship (value £50): B. G. R. Stile. Henry Florence Travelling Scholarship (value £50): M. S. Methven. Scholarship awarded by the I.C.I. (value £250): P. J. Lord. Scholarship awarded by the Building Centre (value £100): W. H. G. Salmon. Scholarships awarded by the A.R.C.U.K.: R. D. Jackson, I. S. Smith, H. D. F. Boyd, B. Dewhurst. Crittall Competition Prize (value £100): J. M. Brawne, M. Cain, R. A. Maguire, P. Matthews. Measured Drawings Prize (value £20): Miss E. V. Shawcross. Medal presented by le Société des Architectes Diplômés par le Gouvernement, Paris: B. G. R. Stile. A.A. Essay Prize (value £21): C. P. Womersley.

COMPETITION OPEN

The Corporation of the City of London invites architects to submit designs in competition for a new Housing Scheme in Golden Lane, E.C. Premiums are 1,000 guineas; 700 gns.; 500gns and 300gns. The Assessor is Donald H. McMorran, F.R.I.B.A. The last day for submitting designs is 31st January, 1952. Conditions may be obtained (deposit 2gns.) from the Town Clerk, 55/61, Moorgate, London, E.C.2.

ANNOUNCEMENT

Mr Robert Furneaux Jordan, F.R.I.B.A., A.A.Dipl., who has been suffering from overstrain for some time past, has been advised by his doctor to have complete rest and has therefore been obliged to tender his resignation as Principal of the Architectural Association School of Architecture. The Council of the Architectural Association have with great regret accepted his resignation.

The Council proposes to advertise for a new Principal. In the meantime Mr. Michael Patrick, A.R.I.B.A., has been appointed Acting Principal.

An Edinburgh architect, James Robertson, 4, Wemyss Place, was fined £500, and the Scottish Association of Girls' Clubs was fined £150, by Sheriff William Garrett at Edinburgh Sheriff Court on July 12, on a charge of carrying out reconstruction work costing £8,161 at the Association's premises at 13, Eglinton Crescent, Edinburgh, without Ministry of Works licences.

When the case was heard in the previous week the architect and the Association pleaded guilty. The case was described as "without precedent under the Defence Regulations."

The Sheriff, giving judgment, said that the Association had shown a slackness that one would not expect or excuse in the case of an individual spending money on his own property. It did, however, appear that they were seriously misled. Robertson was more blameworthy. Supplementary licences might well have been obtained if they had been applied for.

APPOINTMENT

Mr. Robert Dron, A.R.I.B.A., Deputy City Architect and Director of Housing, Dundee, succeeds Mr. J. McLellan Brown, who retires next month, as City Architect and Director of Housing, Dundee.

OBITUARY

The death occurred, on July 8, of Eleanor K. D. Hughes, F.R.I.B.A., at Bournemouth.

ARCHITECT'S WILL

The late Mr. William Constable, architect, 84, Inveresk Road, Musselburgh, Midlothian, Scotland, has left estate valued at £7,584.

COMING EVENTS

Architectural Students Festival

- July 21, at 7 p.m. Concert and Dance at the Royal Festival Hall.

C.P.R.E.

- July 31, at 3.30 p.m. "Threat to London's Countryside"; speaker: Clough Williams-Ellis, in the Lecture Hall of the R.I.C.S., 12, Gt. George Street, S.W.1.

EXHIBITIONS

- R.I.B.A. "100 Years of British Architecture," week-days 10 a.m.-6 p.m., Saturdays 10 a.m.-5.30 p.m.
- The Building Centre. July 23-August 3 inclusive. Selection of work by students of the City and Guilds Art School. Week-days 10 a.m.-5 p.m., Saturdays 10 a.m.-1 p.m.
- 1951 Canterbury Festival. July 18-August 10.
- Regency Festival Exhibition. Royal Pavilion, Brighton. July 16-August 25.
- Polish University College School of Architecture. Annual exhibition at 21, Princes Gate, S.W.7. Open until July 27, 10 a.m.-7 p.m.
- Royal College of Art Summer Exhibition. College Common Rooms, 21, Cromwell Road, South Kensington. July 12-28, 10 a.m.-5.30 p.m.

IN PARLIAMENT

Plaster Cracks

The Government came to grief over plasterboard prices towards midnight on July 5. There were three Opposition motions to annul the Plasterboard (Prices) (No. 1) Order, 1951, and corresponding Orders relating to building plasters and gypsum rock.

Mr. Pickthorn, with the support of other Conservative M.P.s, objected to the plasterboard Order. He questioned whether there ought to be fixed prices, and also whether the prices that had been fixed were the right ones, arguing that the British Plasterboard Group's case was that so far from the prices giving them the 15 per cent return on capital which the Ministry of Works alleged, they produced only 2.2 per cent. But chiefly his objection was that delegated legislation ought not to be used to allow two producers of equivalent products to charge different maximum prices.

The Minister of Works, Mr. G. Brown, put his side of the story. The company, on the prices fixed, he said, got a higher return on their costs of production—which were not disputed—and on their capital—which was—than others in the same field. They had 75 per cent of the market, and their competitors about 13 per cent. They also had an advantage in acquiring their raw materials that others had not. Those things ought to be taken into account, and in the Order he was not giving some people a windfall profit in order to take care of the less efficient. The Order came about because of the Company's decision to withdraw from the voluntary price agreement without waiting for the Palmer advisory committee to report on the matter. To do otherwise would have meant that he would, at the bidding of a large group in the industry, have left them to decide what the price should be. He was not prepared to do that, or to take action which might put the small men out of business.

Finally, Mr. Assheton, summing up, mentioned that the Company's prices would mean an additional cost of about 8s on the building of a house compared with those of the Minister, and that the prices of plasterboard, plaster and gypsum had risen less than those of practically any other building material. Because of the discrimination between different producers effected by this Order he advised his party to vote against it. They did—and had a majority of 16 over the Government. The other two Orders were annulled without further dispute. The Government will, as in the similar case of cheese earlier in the year, accept the decision of the House but bring in fresh Orders with much the same purpose.

Mobile Building Force

Mr. Driberg suggested to the Minister of Works that the mobile building force should be reconstituted for de-

fence works. His reasons were that the restrictions on capital investment recently announced would involve local interference with house-building programmes because of the priority deemed necessary for defence work, and that work was a national and not a local responsibility. Mr. Brown replied that on present indications he did not think reconstitution of the mobile force would be justified. (July 3.)

Rebuilding Blitzed Cities

Mr. Dalton informed the House of Commons on July 3 that he and the Minister of Works had made the promised survey to determine what labour and materials could be made available for the further reconstruction of blitzed city centres without holding up work on housing, industry and defence. He hoped soon to be able to communicate further with the local authorities concerned and that it would not be very long before they would have some definite news for them. He made it clear that this applied only to the city centres; it did not apply to housing in general. On the same day Mr. G. Brown, answering a specific question about Coventry, said that the revised capital investment proposals should not in themselves have any substantial effect on the reconstruction programme at Coventry, but its rate of progress was generally affected by the large amount of work of all kinds already in hand.

Hotel Construction and Repair

In a recital of the hotel industry's difficulties for which he sought remedial action by the Government, Lord Lloyd gave a prominent place to the limits on building development and maintenance. Although since 1947 the total tourist traffic had increased by 40 per cent, he said, and the American traffic by 250 per cent, there had been little or no new development of hotels in this country; indeed he was told that there were fewer hotel bedrooms now than in 1939. One of the reasons was the terrific cost of building: before the war it cost approximately £1,000 a room to build a new hotel in London, to-day it was upwards of £3,500. He doubted, therefore, whether the industry would be able and, in view of other disadvantages under which it laboured, willing to build new hotels on any large scale.

A great deal could be done by developing and improving existing establishments. But improvement was prevented by the incidence of development charge, which made extension or modernization uneconomic. Hotels were worse off than private individuals in this respect, because the individual was allowed a development of 10 per cent, or 7,500 sq ft, and in addition could develop laterally and incorporate up to three adjoining houses of the same kind without incurring development charge. The hotel was allowed only the 10 per cent development. If there was to be modernization and

development in the hotel business the hotels must be at least in no worse position than the private individuals, and in his view they ought to be better off.

The hotel industry was also restricted in maintenance. No structural or decorative maintenance could be carried out without a licence—apart from the £100 allowance to every householder. The Savoy had the same licence-free allowance as a two-room bungalow. Licences, in his experience, were not always easy to get, and licensing authorities were not always reasonable. Since the hotel was treated in exactly the same way as the private house, one could not help wondering whether the Government had any real appreciation of the maintenance needs of the industry.

If the Government were not prepared to vary the licensing system for structural maintenance, they ought to grant a much larger licence-free allowance for decorative maintenance. It had been suggested that residential catering establishments with not less than ten letting bedrooms should be regarded as hotels, and permitted to incur expenditure on the basis of £30 a room for rooms of 55 sq ft and over, up to a maximum of £1,000 on any single property. Something on these lines would have to be done unless the general maintenance of hotel property was to continue to decline.

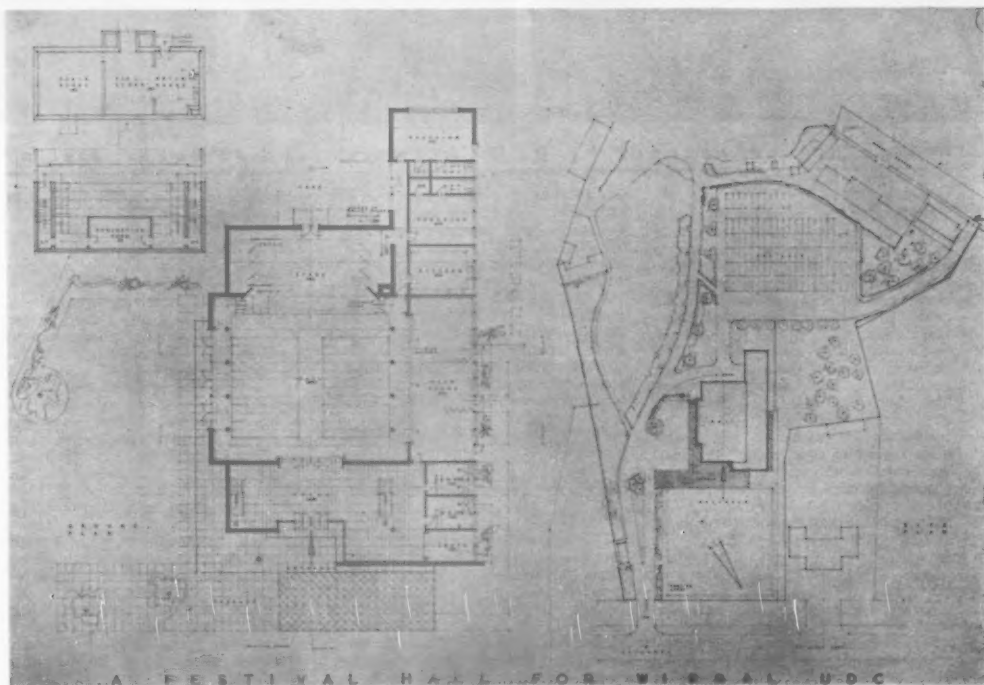
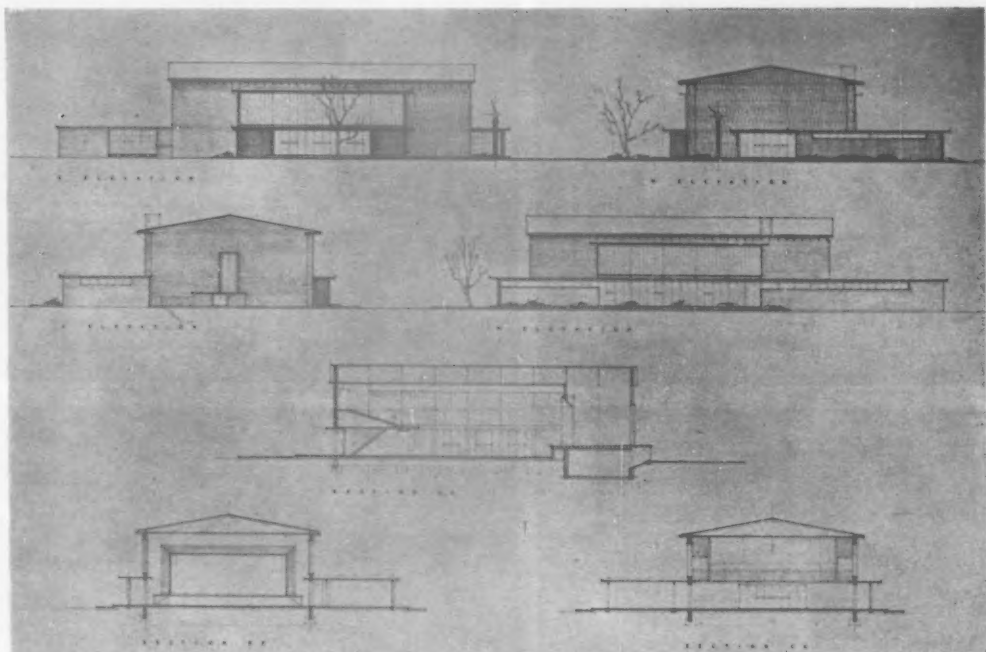
Lord Lucas of Chilworth, speaking for the Government, set it all down simply as a question of priority. During 1950, he said, 317 licences to a total value of £1,900,000 were issued for the building of new hotels and extensions of existing hotels. Frankly, that was the limit to which the Government could go in their investment programme. There was no lack of willingness among speculators to build hotels. Applications were made for £4,000,000 worth of licences for new building and extensions—twice the amount that could be accommodated. The answer to Lord Lloyd's point about maintenance was the same—the coat must be cut according to the cloth. In regard to development charge, the Government did not agree that a hotel fell into the same category as a private house, as it was a commercial concern. The 7,500 sq ft limit would not be any good to a hotel, and if it were enlarged to a size that would be useful to them there would be pressure from other sections of industry that would be impossible to withstand.

Lord Lloyd had the last words, which were that he just did not believe that the Government could only afford £2,000,000 for an industry which was our greatest net earner of dollars; and that they ought not to regard a hotel as a private house for the structural maintenance allowance, and as a commercial enterprise for development charge. (House of Lords debate, July 12.)

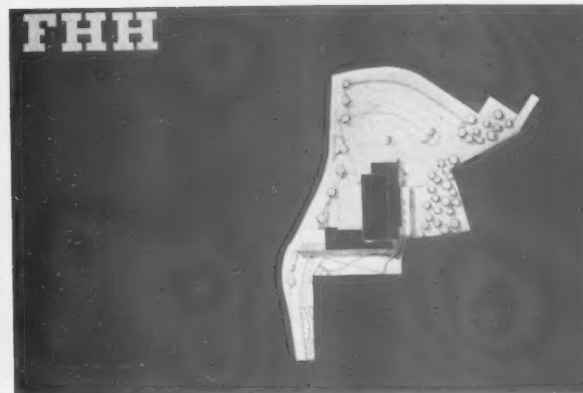
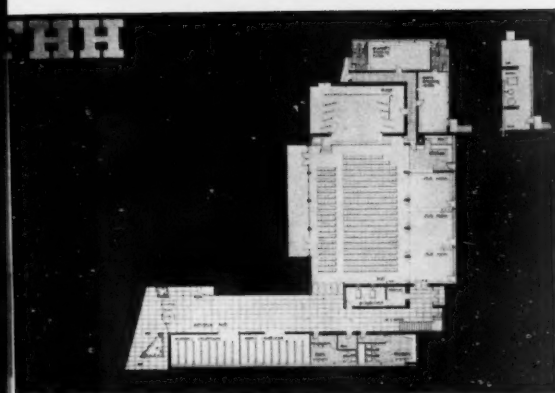
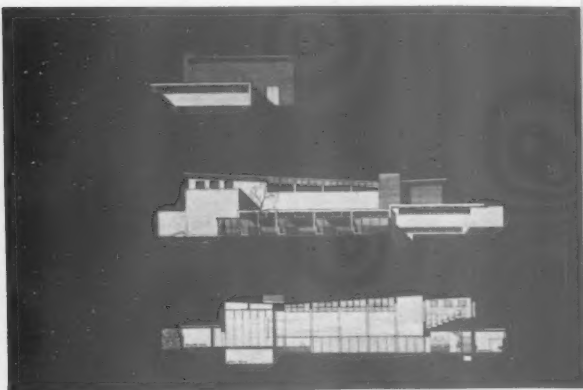
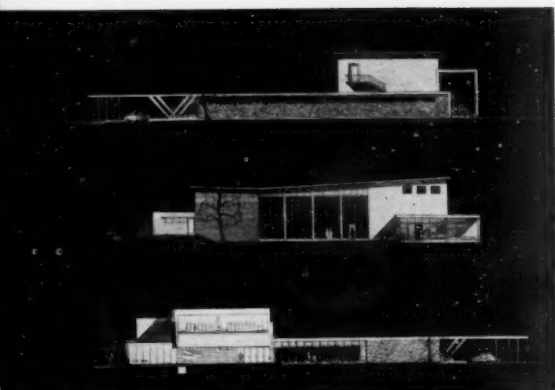
Small Houses

The Minister of Local Government

Continued on p. 60.



Competition for Festival Hall, Heswall, Wirral
design placed first, by Kenneth Dod



design placed second, by D. D. Attwater and J. Baker Melior

Continued from p. 58.

and Planning was pressed again to give further consideration to the requests of local authorities who had proposed to reduce the size of the three-bedroom type of house, so as to economize in labour and materials, and cost. In the case of one authority mentioned it was said that the whole of this year's allocation was being confined to two-bedroom flats, yet the total could not be increased. Mr. Dalton argued that his circular of last April was very sympathetic to the point of view of authorities who wished to make variations from the rigid code. Provided that living conditions were retained at proper standards he was most anxious to encourage the inventive skill of architects and local authorities in house design. (July 10.)

Improvement Grants

Mr. Sutcliffe complained that the regulation requiring the expenditure incurred by local authorities for improvement grants must be deducted from the amount authorized for building licences

was preventing useful progress in the installation of heating and cooking appliances and adequate sanitation. Mr. Dalton said that as long as the cost of installation did not exceed £100 no licence was required. When Mr. Sutcliffe objected that £100 was very small indeed, Mr. Dalton explained that the cost of the equipment did not require a licence. The cost of installation must not exceed £100, without licence, and he was advised that in practically every case, whatever the cost of the equipment, the cost of installation should not exceed £100. (July 10.)

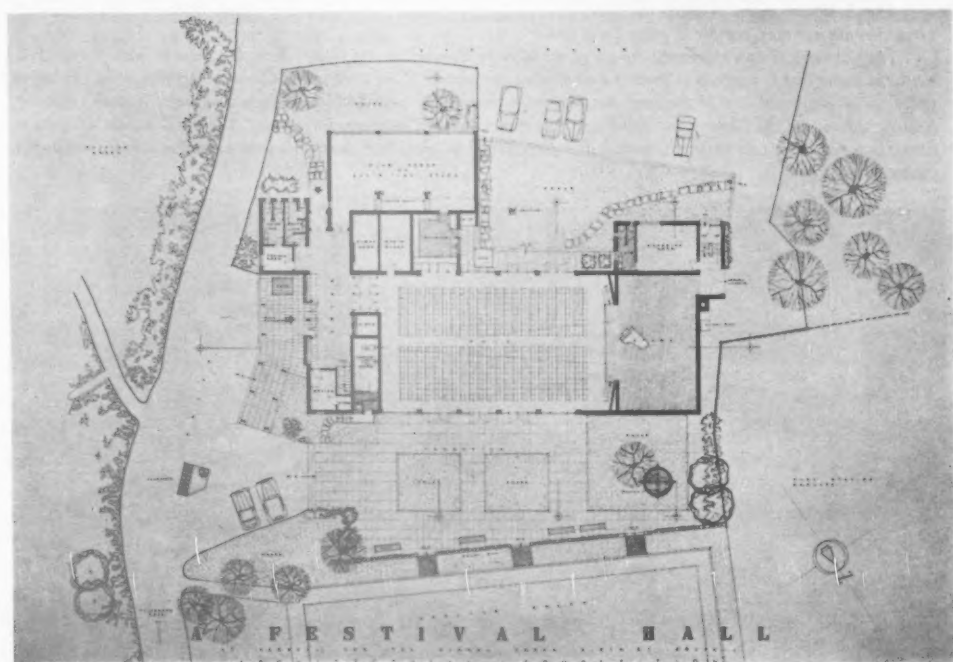
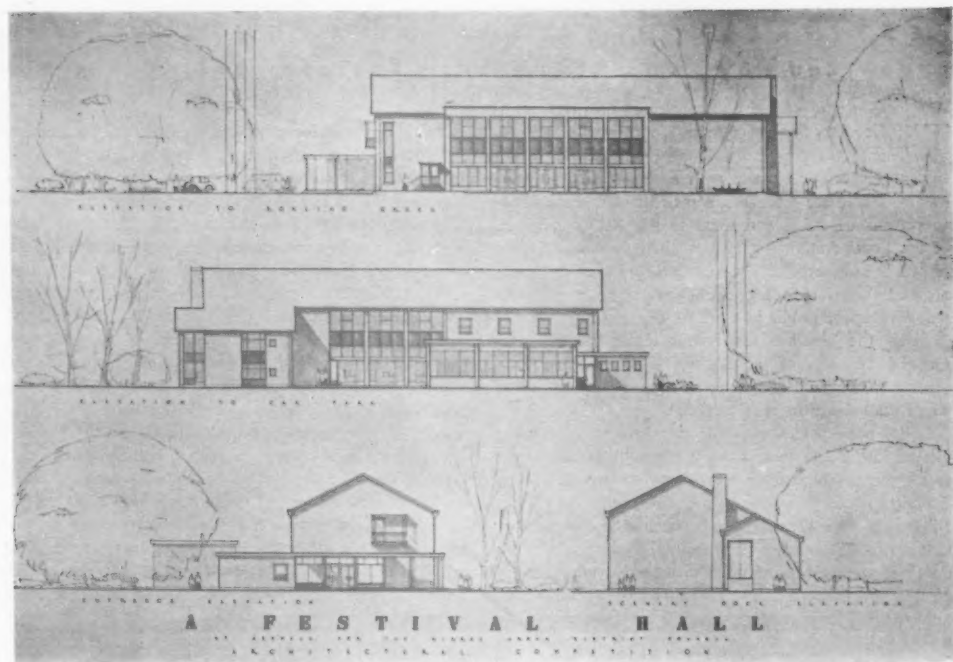
Ban on New Government Offices

The Chancellor of the Exchequer informed Mr. Boyd-Carpenter that the ban on the building of offices contained in his decision on the capital investment programme included Government offices and offices for nationalized industries. As in the case of private offices there would be exemption from the ban where work had been begun or

authorized, or in other very special circumstances, or in the case of offices which were an integral part of industrial establishments. (July 10.)

Colonial Office Building

Mr. Sandys asked the Minister of Works whether, having regard to the decision to curtail the programme of Government office building and the consequent suspension of further work on the proposed new Colonial Office, he would give an assurance that before it was decided to resume work the House of Commons would be informed and given an opportunity to reconsider the suitability of the plans. Mr. G. Brown said the proposals had been fully discussed in both Houses. The architect was preparing working drawings, but the decision to proceed with the superstructure of the new building would depend on the conditions prevailing when the drawings were ready. He would not be justified at this late stage in inviting suggestions for further alterations to plans on which so much time and money had been spent. (July 10.)



design placed third, by C. H. Barnett and P. Harding
assisted by A. Green

FESTIVAL EXHIBITION OF ARCHITECTURE organized by The Coventry Society of Architects

THE Coventry Society of Architects consists of approximately 20 separate individuals or firms practising in Coventry and District and with approximately 50 other members who are assistants, some of whom are attached to private architects and some to the official architects of the Local Authorities. Thus, there is a happy blend of official architects attached to Local Authorities, official architects attached to large manufacturing firms and members serving the public in a private capacity.

From the vigorous discussions taking place at the General Meetings of the Society, it is possible for the other person's point of view to be appreciated and helpful suggestions made to each section.

It has been possible for the members to inject more vitality into the large areas of north light shedding with which the manufacturing firms cover so vast an area of Coventry itself.

There is a good relationship between the Local Authorities in the area and the Architectural Profession but this does not prevent constructional criticism. Nothing would please the members of the Coventry Society more than to have a whole range of good quality materials and crafts-

manship available for general use. This does not prevent the Members from obtaining full emphasis for the small proportion of the more expensive materials which is available to them. A few of the members among whom is the City Architect, have been able to obtain the support from both official and private clients in the erection of buildings using the more modern techniques.

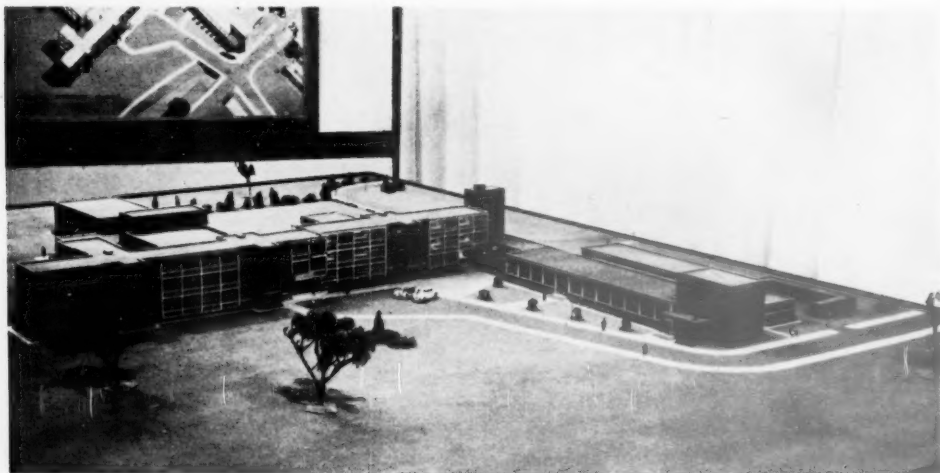
Apart from its professional work carried on through committees, the Society is able to arrange visits to buildings of interest in course of construction. A very lively interest is shown in the care and preservation of the very many ancient buildings which were preserved from destruction by "Coventration." The members are conscious of the opportunity provided by the unhappy clearance of large areas of the city due to bombing. The chief regret is that progress with permanent buildings is so slow.

The Festival Exhibition of Contemporary Architecture does show that a good start has been made to the rebuilding of Coventry. It is only to be hoped that Government restrictions do not make progress so slow as to make the profession lose its freshness and vitality which is now apparent.

The Exhibition is organised by the Coventry Society of Architects with the aid of grants from the Arts Council of Great Britain and the Coventry Evening Telegraph.

The Coventry Corporation gave the use of the Herbert Temporary Art Gallery from 4th June to 30th June, 1951.

The Exhibition is designed to present a comprehensive picture of the work which Coventry Architects are producing today. The great majority of the work has been built or designed since 1946 and Civic Buildings, Schools, Housing Estates, Offices and the Commercial Buildings, Factories, Churches, etc., are represented. The small number of private houses included reflects the present Government policy. It will be noted that there is on view a blend of private and public authority buildings.



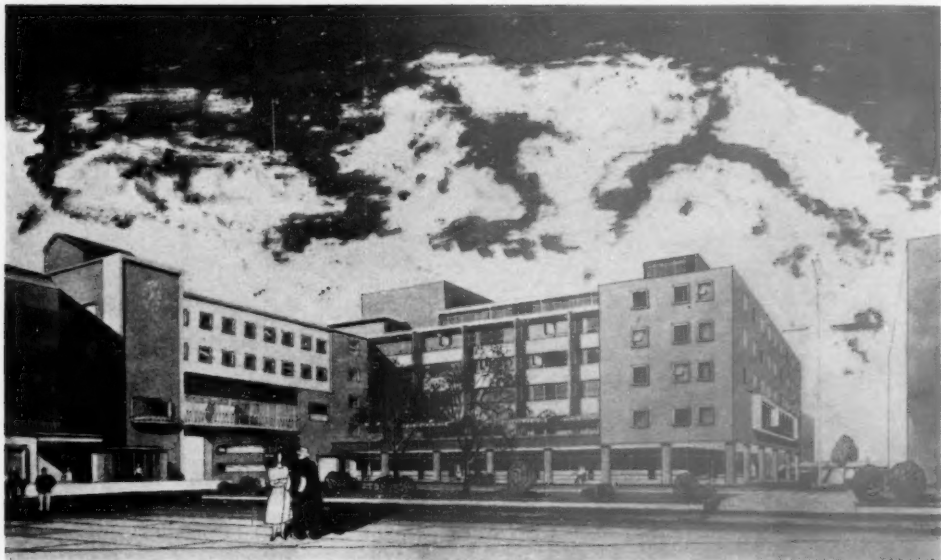


The proposed ten-storey Flats, St. Nicholas Street, Coventry, designed by Messrs. C. F. Redgrave & Partners, A/R.I.B.A., illustrate a project to build 120 varied size good-quality flats for private persons. The arrangement of balconies and windows give a lightness often lacking in blocks of this size. Owing to the siting of the flats at the top of a hill overlooking the City Centre, all flats have extensive views.

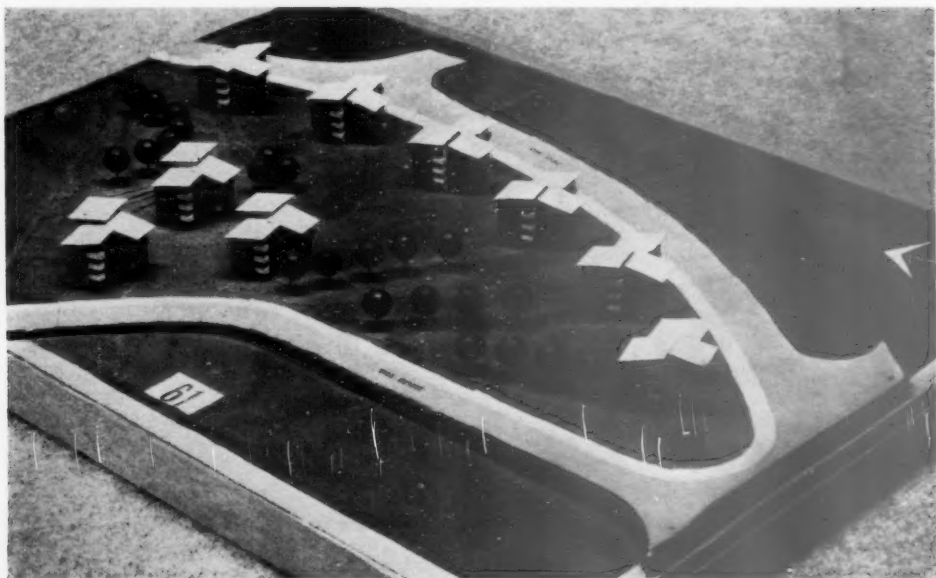
The model of the Roman Catholic Secondary School now being built at Wainbody Wood, Coventry, to the design of Messrs. Hellberg and Harris, F.A.R.I.B.A., of a three-storey school built to a restricted cost and which lays stress on simple and good proportion. The small chapel is appropriately emphasised by contrasting its rich patterned brickwork with the large glazed areas of the school.



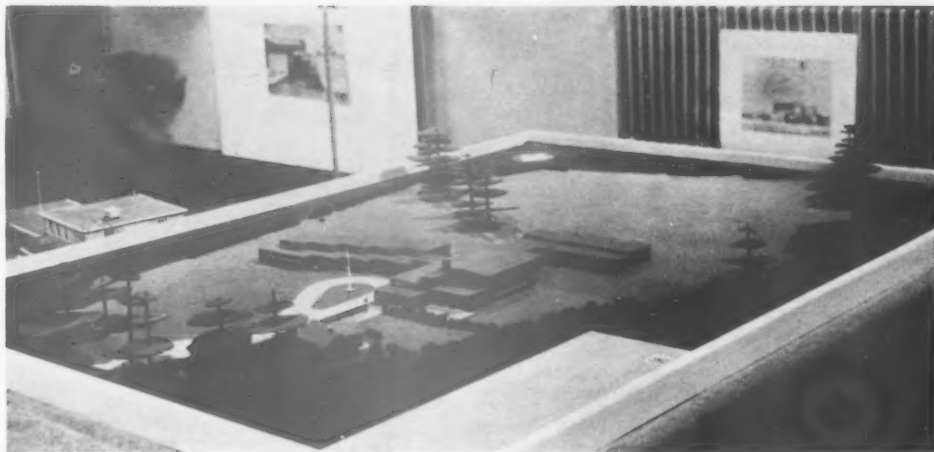
The Branch Library designed by Mr. Hellberg forms an impressive entrance to a Primary School. A model and perspective of the Owen Owen Store is on view together with photographs of houses.



The City Architect and Planning Officer, Mr. D. E. E. Gibson, C.B.E., M.A., A.R.I.B.A., A.M.T.P.I., has numerous exhibits among which is a model and perspective of the new Commercial Building, Broadgate House in the City Centre which is a good example of well-mannered contemporary design. The design for Extension of Council Offices is of brickwork, stone dressing and copper roof in a simple restrained Scandinavian style. The colours of external materials have been given special attention so that they harmonise with the existing Council offices of red sandstone and Westmorland slate.



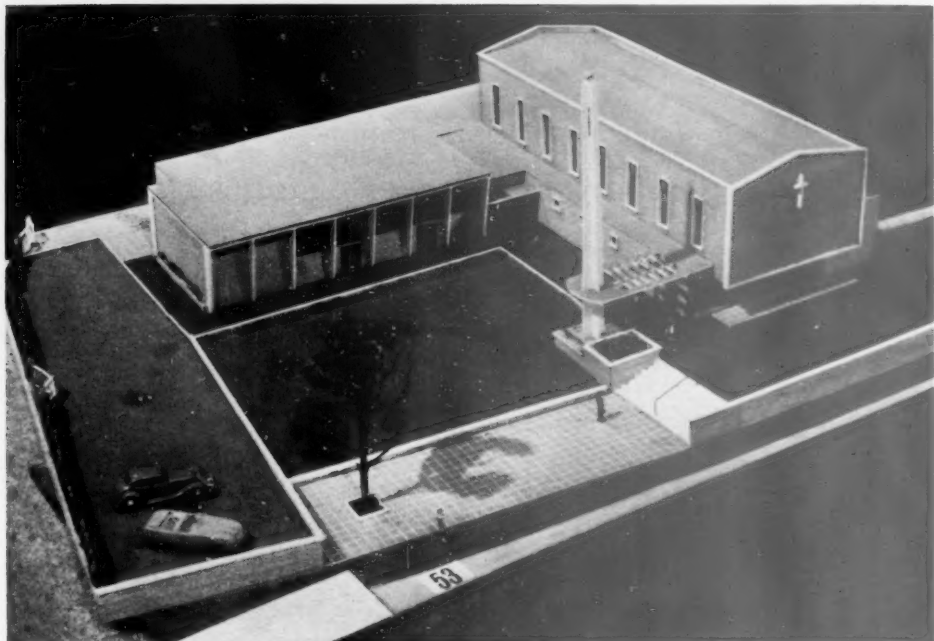
Mr. Gibson's model of One Bedroom Flats whets the technical appetite for further details of this interesting project.



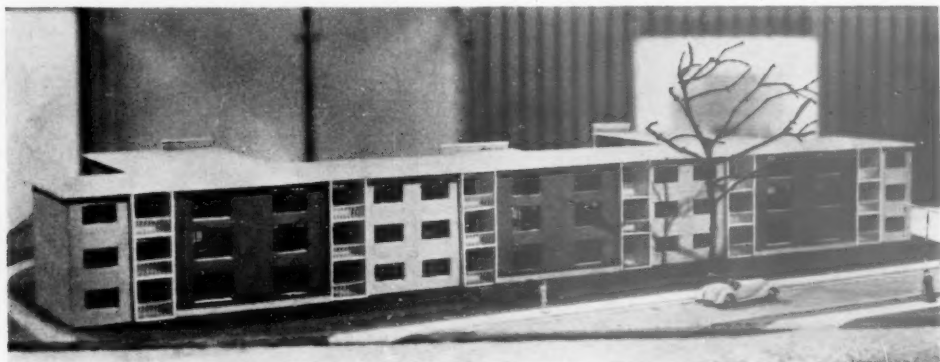
Messrs. W. S. Hattrell & Partners exhibit the model of Coundon Court Primary School which is an extremely well-planned job and a well-made model. Two drawings by Mr. Myerscough Walker illustrate a large Training College and a Factory Canteen of character designed by Messrs. W. S. Hattrell & Partners. Numerous other photographs and drawings by this firm illustrate Cafe, Bank, Shops and Flats, etc.

J. Roland Sidwell, A.R.I.B.A., has designed the proposed Offices and Showrooms for a Garage with a very unified effect with varied fenestration.

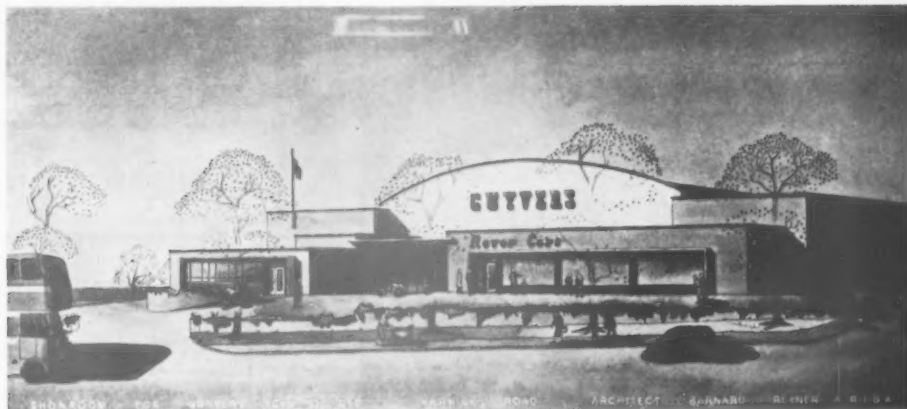




A model of a proposed Methodist Church by Messrs. C. F. Redgrave and Partners is planned in a confined site with emphasis on good proportion and massing. The simple cross on the plain brickwork of the west end contrasting with the fleche rising from the ground should prove effective. The same firm's model of a design for Flats in a Corporation Neighbourhood Unit illustrated below, and a model of a Community Centre show how the pattern of mass and colour can add to straightforward building. Other work exhibited includes photographs of a Weaving Mill at Stoke-on-Trent which is the most up-to-date Weaving Mill in the country.



Among exhibits not illustrated in this article is the model of a Shopping Centre to a neighbourhood unit designed by Messrs. A. H. Gardner and Partners F.A.R.I.B.A. which illustrates a scheme for shops with covered access and with flats over forming a precinct or cloister without traffic. Other work by this firm consists of photographs of modern detached houses fitting into their surroundings.



The work of Mr. Barnard Reyner, A.R.I.B.A., is illustrated by the Motor Showrooms, Warwick Road, which is a contemporary design with good modelling and by a drawing of the proposed Shopping Centre Halls Farm Estate for the Coventry Corporation which has a good suburban atmosphere.



Messrs. Arnold Parker and S. H. Jones exhibit a model of proposed Congregational Church with barrel vault roofs and other commercial work.

Messrs. S. J. Oldham and Partners contribute drawings of several detached private houses designed in a traditional Warwickshire manner and well planned.



The view of the outside from the pavement at the corner of Victoria Street and Francis Street. No structural alterations have been made to the outside except for work necessary in bricking up the front of the shop taken over in Francis Street. The base is Swedish granite and above that the stucco has been painted two shades of dark green with the fascia and cornice a light grey-green. The windows are white, with the doors and fanlight over polished to match the interior walnut. The hanging sign is the standard sign of the Bank.

M a r t i n s B a n k

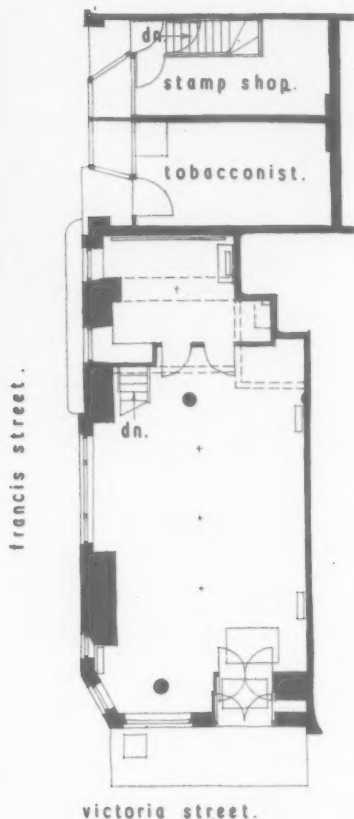
117 VICTORIA STREET

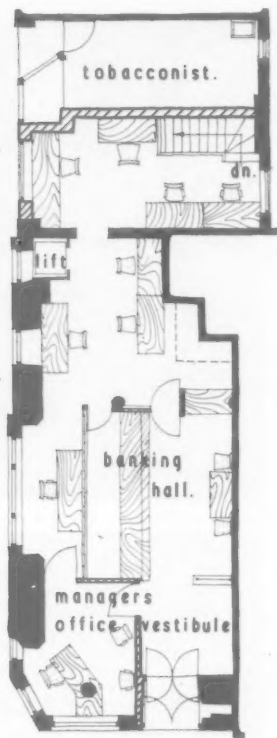
architects: BRIDGWATER
& SHEPHEARD

assistant architect: GORDON MICHEL

THE premises the Bank acquired for this conversion used to be a secondhand furniture shop in Victoria Street and a tobacconists shop in Francis Street, each of which had accommodation in the basement including the remnants of a strong room which was left from the days when it used to be the National Provincial Bank.

The accommodation required by the Bank was for a Manager's room close to the entrance and opening off the Banking Hall; Counter space for three cashiers and their attendant five clerks, and an additional room for Secretary, machinists and junior; all storage space, cloak-rooms, strong room and heating chamber were to be provided in the basement.





entrance.

A version of the Bank's sign in acid-etched glass: a longhorned Grass-hopper and the Liver bird, a "cormorant, holding in its beak a seaweed called Laver, otherwise the Eagle of St. John."

The Cashiers' space seen looking towards the entrance doors. It is designed for three cashiers each of whom has his own set of drawers and cupboards with automatic safety locks. Immediately above the knee well there is a 4in deep ledge with sliding flap-down front in which piles of silver can be stacked for ready use. All the joinery is in walnut with fittings in satin chrome. The Bank do not normally like the use of a grille, but owing to the restricted space the Counter became less than the accepted 3ft 6in width they asked for. Light fittings in satin chrome with yellow shades. Wall at end of counter, yellow; other walls blue; ceiling white.



The view of the old shop as it was before conversion. This view is from approximately the same position as the view showing the existing premises. The Manager's room partition on the right with light trough and lowered ceiling over the entrance vestibule and the acid etched glass screen on the left standing over the radiator enclosure. The Counter grille is in satin chrome with the top rail of burnished bronze, and the spacing of the main supports repeated in the Counter front below with $\frac{1}{2}$ in wide inlaid sycamore strips.





The Banking Hall seen from the entrance doors with the door of the Manager's room open on the left. Counter top and front, and all other joinery, in polished walnut with sycamore edging; the central stars in sycamore and macassar ebony. Right hand wall of the Banking Hall, dark blue; all other walls light grey-blue; one visible wall of the Manager's room, blue William Morris pattern wall paper. Existing column in Banking Hall is painted yellow; ceiling faced with white painted acoustic tiles and underside of fibrous plaster suspended ceiling also white.

MARTINS BANK, VICTORIA STREET, LONDON, S.W.3

GENERAL CONTRACTORS:

MULLEN & LUMSDEN, Ltd.

Subcontractors

Asphalte and bituminous flooring: General Asphalte Co., Ltd.
Book hoist: Lift & Hoist Co., Ltd. Counter grille: Morris Singer Co., Ltd., The. Decorative glasswork: John Hall & Sons, Ltd. Electrical Installation: Drake & Gorham, Ltd. Fibrous plaster ceiling: G. Jackson & Sons, Ltd. Flooring: Korkoid decorative floors. Heating



Top R. The Manager's room presented a planning problem in that the space allowed for it was extremely small and the existing column unfortunately placed. The desk fitting in walnut with blue hide top has therefore been designed around the column having a cupboard and shelves on one side and a kneehole and pedestal of drawers on the other. On the floor, fitted Wilton carpet; the walls, with the exception of the Morris wall paper area light blue; windows, column and the acoustic tiles on the ceiling white; the chairs are covered with the same blue hide as is the desk top. Bottom R. The counter fitting.

Installation: Richard Crittall & Co., Ltd. Carpet and chairs: Heal's Contracts, Ltd. Ironmongery: A. J. Binns, Ltd.; Comyn Ching & Co. (London), Ltd. Joinery: Mullen & Lumsden, Ltd. Lettering and bronze plates: The Lettering Centre. Light fittings: The Merchant Adventurers of London, Ltd.; Troughton & Young, Ltd. Night safe: Chubb & Son's Lock & Safe Co., Ltd. Paint: Craig & Rose, Ltd. Plastering: Eaton Contractors, Ltd. Sanitary fittings: John Bolding & Sons, Ltd. Strong room door: Ratner Safe Co., Ltd. Terrazzo: J. Whitehead & Sons, Ltd. Ventilators in basement: Greenwood's & Airvac Ventilating Co., Ltd. Wallpaper: Arthur Sanderson & Sons, Ltd.

THE POSITION OF ARCHITECTURE IN THE CENTURY OF SCIENCE

A lecture by Professor
WALTER GROPIUS arranged
by the MARS Group and held
at the R.I.B.A. on 2nd July

I FEEL really honoured to have been asked by the M.A.R.S. Group to talk to you to-night, because I have not forgotten what this country did for me and the great hospitality which I received here when I evaded Adolf Hitler and came to England for three years before going over the ocean to Harvard University. Many things have changed since then and I am somewhat bewildered at the moment to see a different England from that to which I was accustomed at that time, but what I have seen has greatly interested me.

I thought that it might be interesting to take a theme which is concerned not with details but with the problem of our whole position as architects to-day, because no one who takes the matter seriously can fail to be a little bewildered by the whole position of our profession to-day, and I want to tell you my own opinions and thoughts about it.

In this most bewildering world, in which many of the old values have been put out from under us, it is essential for anyone who wants to make a statement first to show a frame of reference and then to define his own position with reference to it. When I prepared notes for this talk, I tried to summarize for myself what the changes are which have taken place during my own life-time in the physical as well as in the spiritual world. I have become convinced that there has not been any period in known history in which changes of such tremendous magnitude have taken place as in my own life-time.

When I was a boy, my family lived in a flat in Berlin which had open gas jets, and individual coal-heated tiled stoves in each room, including the bathroom, where warm water was heated for baths once a week, and took two hours. There were no electric trams, no motor cars, no films, gramophones, radio, X-rays or telephones. The mental climate which prevailed in the '80s and '90s was still more or less of a static character, arising from a seemingly inescapable conception of the eternal truths. This conception, however, has been rapidly fading away and changing into that of a world of incessant transmutation and of the relativity of all its phenomena. Time and space are no longer incommensurates but coefficients of one and the same cosmic force. The changes which have taken place during the last half-century have achieved the most sweeping transformation of human life which we have yet seen, surpassing that of all the centuries since the time of Jesus Christ combined.

It is true that some of the pace-making inventions, such as the steam engine and dynamo, and, in our field of interest, the Bessemer steel converter and reinforced concrete, came into existence before my own birth, but their full impact on civilization, causing these deep changes in our way of life, came at the turn of the century. Since then, as you know, there has been an incessant sequence of deeply consequential scientific achievements, from the automobile to the aeroplane and to nuclear fission. A continuous revolution has forced us to reevaluate all our values, but the speed of development has been so fast that it seems to be beyond the capacity of the average man to absorb the many shocks which have resulted from this rapid transformation of human life. This whirlwind leaves many people bewildered and lost, unhappy or with ruined nerves.

With progress in science and philosophy going on at this



Professor Walter Gropius photographed outside the R.I.B.A. with (L) H. T. Cadbury Brown who is administrative secretary for CIAM 8, and Conran Goulden, hon. secretary of the MARS Group.

terrific pace, we had better look out for the best means of bracing ourselves against the inevitable repercussions. What we obviously need to bring salvation to our shaky world is reorientation on the cultural level, for ideas are omnipotent. The intellectual trend of human development has always been guided by the thinker, the poet, the artist, whose creations are beyond expediency, and their prophetic anticipation has forced even powerful statesmen and mighty business men to follow their vision. We find that to be true throughout history. The influence of the thinker and the artist could not become effective if the people were indolent and unresponsive. Only if people were receptive and ready to receive the seeds of new culture could these take hold and spread. Only if every facet of public life was finally permeated by the new creative force could life begin to reflect the social integrity indispensable for cultural growth.

A few generations ago, society was still such a balanced entity, giving everyone his place and conforming to the established habits of the people. Art and architecture developed organically as legitimate parts of the people's life in accordance with the slow growth of civilization. Society was all of a piece. Then, with the advent of the age of science, with the discovery of the machine, society went rapidly to pieces. Men could not take it. Social erosion swept the individual out of contacts with his group; the whole man became fragmented.

After spiritual decline, after the loss of moral cohesion, we find ourselves now blinded by the smoke of cultural confusion. The means have outgrown man; instead of striving for leadership through taking moral initiative, modern man has developed a kind of Gallup Poll mentality, a mechanistic conception relying on quantity instead of quality and yielding to expediency instead of building up a new faith.

This is not an attack on science—certainly not. That would be futile and stupid. We can never have enough of science, but it has thrown us out of balance and this balance must be re-established. In its rapid march, science has overshadowed other components which are indispensable for the balance of human life. Look at our universities to-day. We talk about the arts and sciences. Besides offering full information and complete facilities for developing inventiveness, their own laboratories and so on, how do they deal with the arts? They study other men's poetry, other men's musical compositions, appreciating art and doing drawing-board architecture instead of making poetry, composing new music, creating art and building architecture. Compare the bookish, paper civilization of to-day with the position of the mediaeval architect. All the journeymen and apprentices worked together with the master; everyone did his own piece of work independently, and they did not even draw; they did everything in reality.

You certainly would not call this century the century of

art, would you? This is the century of science. The artist is the forgotten man, almost inarticulate and under-valued as a superfluous, luxury member of society. Art is considered to be something accomplished centuries ago, and is now being stored up in our museums, from which we may tap as much as is needed. Science has promised the real thing to our materialistic period, and art is doomed to languish. What so-called civilized nation to-day honestly promotes creative art as a substantial part of its life?

I believe that this disintegrated society badly needs, as a remedy, participation in the arts as an essential counterpart to science and to its atomistic effect on us. Made into an educational discipline—of which, perhaps, the Bauhaus was a beginning—it will lead to the unity of visible manifestations which is at the very basis of culture, embracing everything from the simple chair to the house of worship. The artist by his nature has the opportunity to be a whole man, keeping doing and thinking in balance. Every one of us has to a greater or lesser degree innate artistic qualities with which to achieve that balance, if only our educational systems would sufficiently emphasize such balance and recognize the necessity of training simultaneously head and hand at all levels of education from the nursery onwards, to achieve harmony and dynamic equilibrium, to educate man in equipoise.

In our era of expediency and mechanization, it seems to me that the predominant educational task is to call forth creative habits. Vocational skill should be a by-product. The mind of the student will become increasingly inventive when he is guided by sensorial as well as intellectual experiences. A programme of search rather than research keeps the mind creative. This inventive attitude will lead him from observation to discovery, and finally to intuition. We obviously need a change of attitude in regard to our values; we need an attitude which will encourage and support the men of vision, the poet and the artist, and which will give them back the rank which they deserve within the body of our society. We have certainly recognized the essential value of the scientist to-day, but we are very little aware of the vital importance of the artist or, as we might call him, the creative designer, who has to control the visual manifestation of our productive life.

Let me illuminate his present-day status by a telling example. Some time ago I saw in the *New York Times* an article with the heading "U.S. Steel to mass-produce houses selling for 6,000 dollars, including the lot." After going into all the commercial details, the article ended by saying: "The Corporation's spokesman explained that one of the major aims in marketing the new product would be to get away from monotony in the design, which has characterized many home colonies in the mass-produced field. The design will be colonial in character and will be varied by the use of different pastel colours and distinguishing ornamental plaques and pilaster." You will agree that this naive advertisement of one of the most potent industries is characteristic of the cultural impoverishment and utter helplessness of our generation in its attempt to make our physical surroundings beautiful. It makes us realize that we, in the U.S.A., seem to be getting a civilization of a Coca-Cola-colonial character. The sense of beauty has turned into a timid and insipid attitude which offers us a cosmetic skin treatment as a substitute for a design which would grow from the very bones of an industrial product or building.

If we are ever to catch up with our runaway civilization, industry and the building trade will have to make use of the essential value of higher quality through organic design in its broadest sense, but much confusion has to be cleared away first. Art and science are seemingly as much of an antithesis as are the creeds of the various political governments in the world of to-day. The gigantic political fight in which we are the participants is concerned with human rights, the dignity of the individual, who is unique, not a standard product of complete equality. Between rugged individualism on the one side and regimented collectivism by force on the other, a superior form of democracy is being developed, a true form of democracy. Democracy has to be a system of compromises and checks and balances, and under

the acid test of the check and re-check by one's neighbours and friends and by the other members of the team, the individual's stature grows under the voluntary collective process of democracy.

None of us is able to see the whole completely. Our own opinion is enriched when we are challenged by other opinions; our concept then broadens, and we learn to include everything and to say "and" instead of "either . . . or."

We find similar opposites at work in the struggle of the individual against the mass mind. In contrast to the process of mechanized multiplication by the machine, the artist's work consists of an unprejudiced search for the forms that symbolize the common phenomena of life, and this requires that he takes an independent, uninherited view of our own life process. His work is essential for true democracy, for he is the prototype of the whole man. His intuitive qualities are the antidote against over-organization. If mechanization were an end in itself, it would be an unmitigated calamity, robbing life of its fullness and variety by stunting human men and women into sub-human robot-like automata; but in the last resort mechanization can have only one object, namely, to abolish the physical toil of the individual to provide himself with the necessities of existence, so that hands and brain may be set free for some higher order of activity.

Our problem is, therefore, to find the right balance and co-ordination between the artist or architect, the scientist, and the business man. They together could create a humanized standard. In all the great epochs of history the existence of standards—that is, the conscious adoption of type-forms—has been the criterion of a polite and well-ordered society, and it is a commonplace that repetition of the same thing for the same purposes exercises a settling and civilizing influence on men's minds; but mere machine repetition certainly does not by itself create a standard, for rationalization, which many people imagine to be the cardinal principle of present design, is really only its purifying agency. The satisfaction of the human psyche is just as important as the fulfilment of material requirements.

Throughout a lifetime I have tried to tell people that functionalism, as I understand it, is not something which deals only with material problems, but also with the psyche of the human being, and therefore is something very complete if we look at it in that way; but it has always been misunderstood in many writings, and we cannot emphasize enough the completeness of that term if it is understood properly.

The true standard product, worthy of a balanced democracy, will function both materially and emotionally. It is the result of a long process, combining a maximum of ingenuity, contributed by many individuals, with the best and most economic technical means of mechanization. The mechanized process of the machine has to be constantly enlivened by creative action by the artist, and then standardization will not be an impediment to the development of culture but, on the contrary, one of its immediate prerequisites. The standard may then be defined as a method of dealing with something in general use, such as a chair or a house, which embodies a fusion of the best of its forms, a fusion preceded by the elimination of the merely arbitrary and merely whimsical and otherwise non-essential features. In this way the fear that individuality will be crushed out by the tyranny of standardization will vanish.

The change in attitude which I have been talking about has already started, but there is much still to be done. There is still a wide gap between the industrialist on the one hand and the designer on the other. The designer or architect often fails to recognize sufficiently the impact of industrialization and its technical and economic implications, and the industrialist is often impatient, assuming that it is possible to make a design before next Thursday which will then embellish the product so that it will become a best-selling standard product. He still sometimes cherishes the notion that design is something to be added on, instead of an inherent quality which can result only from a laborious process of trial and error, in close collaboration with all concerned in its production.

There is plenty of evidence that the success of industrial products simultaneously in the cultural, technical and economic fields depends entirely on balanced teamwork

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between the designer, the scientist, the engineer, the market analyst and the salesman. If the aim of true teamwork is to give the best possible service through the closest integration of all the factors involved in manufacturing a product, the work of each member of the team is of equal importance for the final result; consequently each member must be of equal rank, which makes for the specific technique of teamwork, implying collaboration and not direction, freedom of initiative rather than the impress of authority. That approach does not, of course, exclude the selection of a "job captain" by the team itself as a *primus inter pares*, whose task it is to control and schedule the processes of integration.

The further development of teamwork will, I believe, bring the artist-designer back into the fold of the community. From his ivory tower he will move closer to the testing laboratory and the factory, and become in the eyes of the people a legitimate brother to the scientist, the engineer and the business man. This circuit, I believe, will be rapidly closed. Therefore, to fit the designer for his creative part within the industrial team and to bring him nearer to the modern sources of production should be the predominant aim of our educational institutions of design; and, as I believe that the machine will penetrate more and more into the field of building, there is the same to be said about our own profession.

At the start of this talk, I stated that I thought it necessary to erect a frame of reference and to take up a definite position relative to it. I have tried to outline my opinion of the political and cultural context to which I see contemporary architecture related, and now I should like to try to make an appraisal of the status of our architectural profession to date. I must apologize for the fact that I have not full knowledge of the conditions in England, so that it is mainly what I have experienced in the U.S.A. which underlies what I have to say about it.

Our profession seems to be in a crisis on account of the all too vast transformation of all our human activities during this generation. In the mind of the average man, the architect still seems to belong to a luxury profession which is called in if there is some extra money available for beautification; he does not seem to be considered as essential for the building effort, as are the engineer and the contractor. It is small wonder that the American Institute of Architects has found that over 80 per cent of the buildings in the U.S.A. are built without an architect, and that the average member of the profession makes less than a bricklayer in the East. The situation does not look too rosy! The conception of the "prima donna" architect, catering for the wealthy client and acting as his "gentleman trustee," finds only a very limited application nowadays, and I should imagine even less so here than in the United States. It is my personal opinion that we architects must try much more to make ourselves an indispensable part of to-day's production process itself and to join hands more closely with the engineer, the contractor and industry.

I have found that the public simply do not understand the task of the architect as it is defined by us, and that we have not been sufficiently able to clarify the issue. People who are in a building mood want to buy the complete package for a fixed price with a definite time of delivery. They are not interested in the question of division of labour among the architect, the engineer and the contractor, but only in the finished goods. The complete separation of the design and execution of buildings as it is in force to-day seems to be rather artificial if you compare it with the process of building in the great periods of the past. I have come to believe, therefore, that the changes in needs and methods of production and the increase of building industrialization will force the architects in the future once more to draw closer to the building profession and to become a member of a building team, together with the engineer, the scientist and the contractor. Design, construction and economy may then again become an indivisible entity, with the fusion of art, science and business.

The development of the machine will certainly not stop at the threshold of building. The industrialization of building seems to take longer to achieve than industrialization in other fields of production only because building is so much more complex. When I left New York about ten days ago

I saw some of the new skyscrapers under construction, and I noticed that they are already almost completely assembled products; 80 to 90 per cent consists of assembling parts which have been made in workshops, so that the building process goes more and more to the stationary workshop, and the process in the field is only that of assembly. I make particular mention of the skyscraper, because we are sometimes apt to think that it is only the small house which can be prefabricated, whereas prefabrication can be applied to the large building also.

Recently I went to Washington to see what is going on in Government building, and everywhere I found the same discouraging attitude on the part of governmental agencies of wanting to play safe. One high official told me that he had gone very far in standardizing his buildings. If work was farmed out to architects in the different States, a set of drawings was sent, and the architect was permitted to do little more than adapt the plan to the individual site and do some surface treatment as an individual touch. We are being pushed out of public building, it seems. I then went to the head of the public works department. He told me that they are still letting individual architects handle some of the space relations, but when it comes to detail, staircase drawing No. 581 or balustrade No. 205 must be taken.

I hear that you suffer from a similar trend towards over-organization. Does not it seem, therefore, that architects must take some decisive step, in our professional set-up, to regain our creative leadership in building production and defend ourselves against the sterilizing effect of over-organization and over-mechanization? I have convinced myself that the various types of team-work may bring us again into more prominent leadership. Collaboration between architect, engineer, scientist and contractor has, of course, hardly begun to take shape on the horizon, but I believe that the younger generation of architects will be driven by prevailing conditions to direct their thought and action to forming such building production teams and making themselves indispensable leading members of them.

I have not yet had much success in leading the way to production teams, but I have had some experience of teamwork amongst architects, and I know that there are several attempts of this sort in this country. Unfortunately, I have not yet had the opportunity to exchange opinions on the subject, but I thought that it might be of interest to tell you a little about my own firm, the Architects' Collaborative, which is called "Tek," how it came into being and how it operates. I am glad to have this opportunity, as we have found it difficult to straighten out our public relations. The Press, apparently, hate to deal with a whole bunch of partners instead of with one individual, and therefore they try to look for the "prima donna" of the team, and I have to be continually on the watch to see that our collaborative effort is explained successfully. It seems that the public is not attuned yet to team-work in the architectural field, and, as there are so few precedents, it was difficult even for us when we tried to predict what the effectiveness of such a group might be.

I have been concerned for years, through my activities as an educator, with the plight of young architects when they leave school and enter into practice. I have seen them make attempts to set up shop independently, and more often than not resign themselves to work as draughtsmen in large offices which offer little or no chance to exercise individual initiative. It has saddened me to see so much youthful energy and talent dry up gradually by the slow attrition of our more and more centralized working system, and I feel that democratic concepts cannot easily survive our increasing mechanization and super-organization unless an antidote is found which will help the individual in his struggle with the levelling effect of the mass mind.

I have tried to find such an antidote by giving my students in Harvard, in addition to their individual training, some experience of working in teams. I know that this is done in the Architectural Association in London with good success. This has become a valuable stimulus to our students, as well as to the teachers. Everybody has found the experience extremely rewarding, though there were some hurdles

to get over with students who thought of their training mainly in terms of beating the other fellow. Now they have to learn to collaborate with others.

I have been interested very much in the building teams of the Middle Ages, in which no member of the team lost his identity. This is, to my mind, an urgent task lying before the new generation, not only in the field of architecture but in all our endeavours to create an integrated society. In our particular field there is no book of rules for such an undertaking unless we want to go back as far as the Middle Ages, where the working teams of the great cathedral builders were organized in such a way that every journeyman and apprentice contributed his part of the work independently, only obeying a general geometrical idea of proportion prescribed by the master builder and carried through in all parts of the building.

Since that time, collaboration among men which would release the creative instincts of the individual instead of smothering them has not been practised much, and we found very little knowledge of the basic requirements which make such team-work possible. We have found, for instance, that it takes considerable time to acquire certain habits which seem indispensable for fruitful team-work. I discovered, first of all, that it was imperative for participants in the team to tell the other members, right from the start, what they were doing; there must be a continuous mutual exchange. Even if everyone has the best intentions of doing this, in the beginning he tends to forget the importance of this basic exchange, and it takes some time to train oneself. This exchange, however, is indispensable, as it puts the different individuals in their right place of participation, and everybody, of course, likes to do the work for which he is particularly fitted.

Research then grows quickly, and the variety of opinions develops into a challenge to the designer; and with the flood of so many objective problems which have to be solved, in the end it is difficult to remember who initiated this or that part of the idea, because what is done results from mutual stimulation. No doubt there are many difficulties to be overcome which arise from inflexibilities of character. There can be no doubt, however, that the stature of the individual grows under the voluntary collective effort of the team. The acid test of being checked and re-checked by one's team-mate and neighbour enriches one's own opinion and broadens one's own aspect.

As democracy obviously hinges on our ability to co-operate, I urge that the architect, as a co-ordinator by vocation, should lead the way to this development of the new technique of collaboration in teams. The essence of such technique should be to emphasize individual freedom of initiative instead of authoritative direction by a boss. The bringing together of individual efforts by the continuous give and take of the members of the team enables the team to raise its integrated work to a higher potential than the sum of the work of just so many individuals.

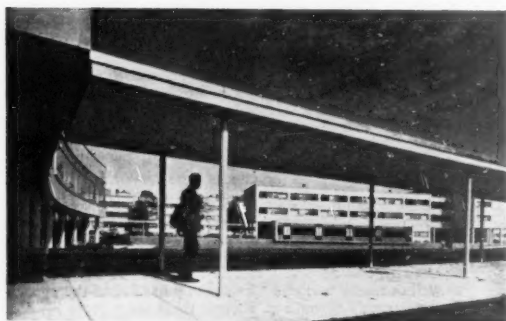
When, in 1945, some of my former students and their friends took me up in my own preaching and proposed to carry this idea into actual office practice, I gladly joined hands with them, and we formed the Architects Collaborative of eight partners, two of them women. Do not ask me how the women managed to produce babies and houses with equal enthusiasm and in almost equal quantity; when confidence and optimism take over they know no limits. We have worked together now for over five years, and every one of the younger partners has sufficient experience to be technically independent. Every member has the same rights, financial and otherwise. The main characteristic of our common work is that for each job there is a "job captain" selected by the group, who has the last word in cases of differing opinions, and who has to integrate the various activities of the specific job. In addition, we have every week common design meetings of several hours' duration, where the work done during the week is bluntly and severely criticized. We have to learn to take it and still keep in good spirits, and this has been our most valuable experience. After listening to the challenge of the views of his partners, the responsible "job captain" can take it or leave it, and usually he takes it. In spite of lively clashes now and then, the system seems to work.

It takes some time before such a collaborative set-up finds its reputation and financial reward, but I have come to believe that, based on a variety of talent, this set-up is sound. It keeps resilience and flexibility and is probably more efficient and more adaptable to the rapid changes which are taking place in our profession than the boss-employee relationship.

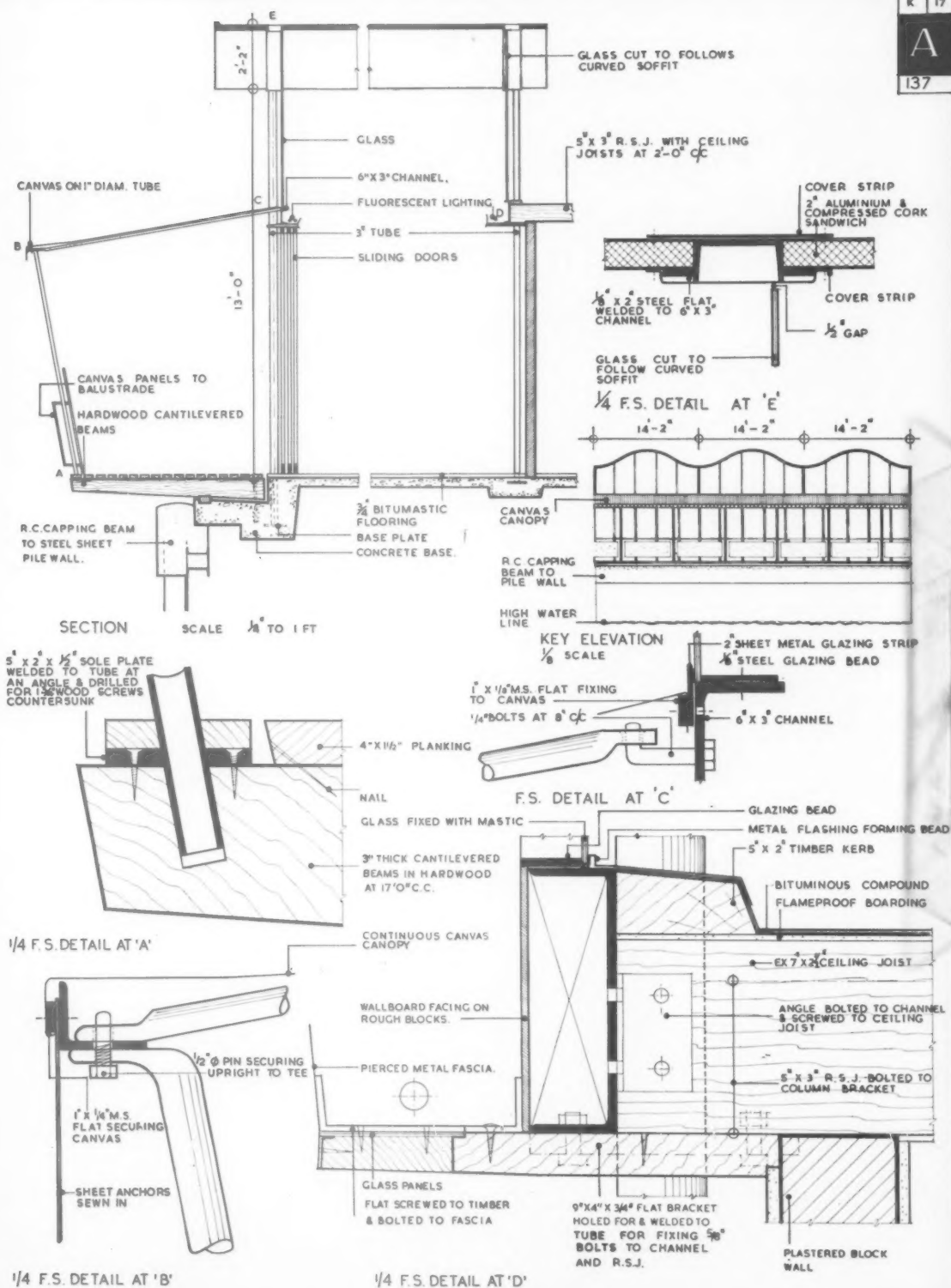
As I have already said, this is a beginning amongst architects, but I think that it should be widened out to include the engineer, the industrialist and the contractor. I do not feel entitled to draw any general conclusions, but personally I am encouraged to go on with the experiment.

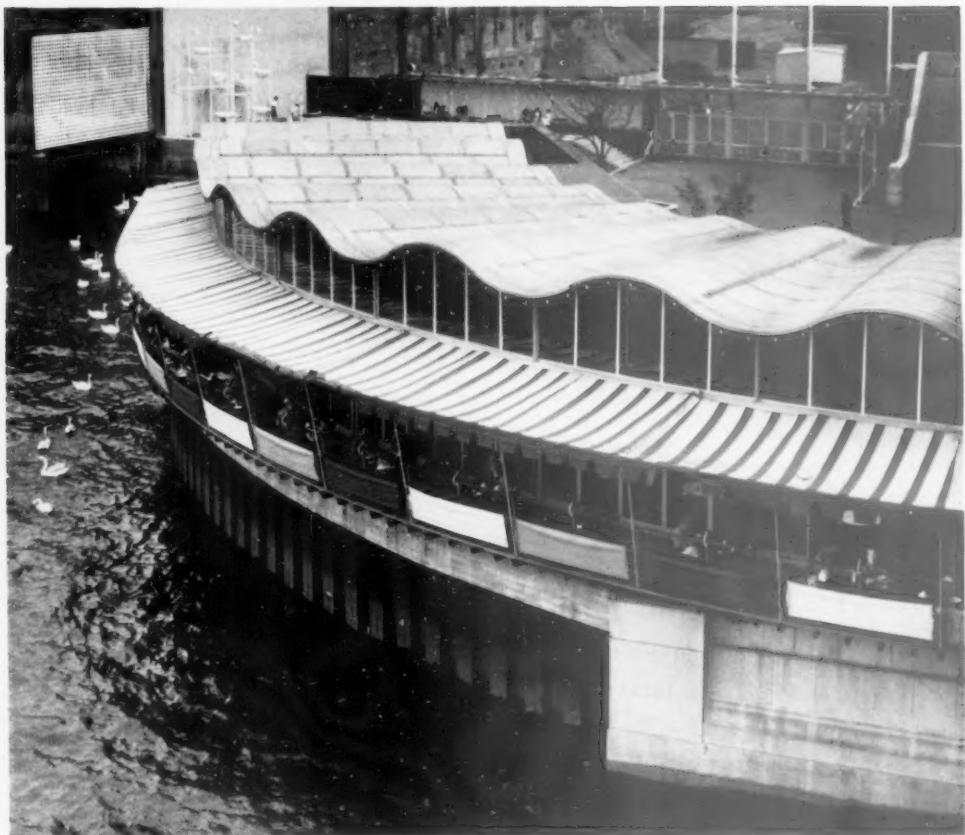
Professor Gropius concluded his talk by showing a number of slides illustrating work done by the group to which he had referred for the law school at Harvard, which had been finished last September. It had been, he said, a difficult task because the money put up as an appropriation was relatively small, compared with everything that Harvard had done before. They had managed to get the buildings—seven dormitories and one dining and lounge building—built within the appropriation and to the proper time, so that when the school year opened everything was ready.

In conclusion he said: "I do not argue any more about styles; I think that that argument has come to an end to-day. Some want to pursue the Georgian or the Classical, and some think that architecture must move on or die. Salvador Dali says that 'masochistic modern architecture will be replaced by the comforts of inner secretion'—whatever that means. My thesis is that design, through being dealt with by a number of individuals in a team, must come nearer to a desirable common denominator."

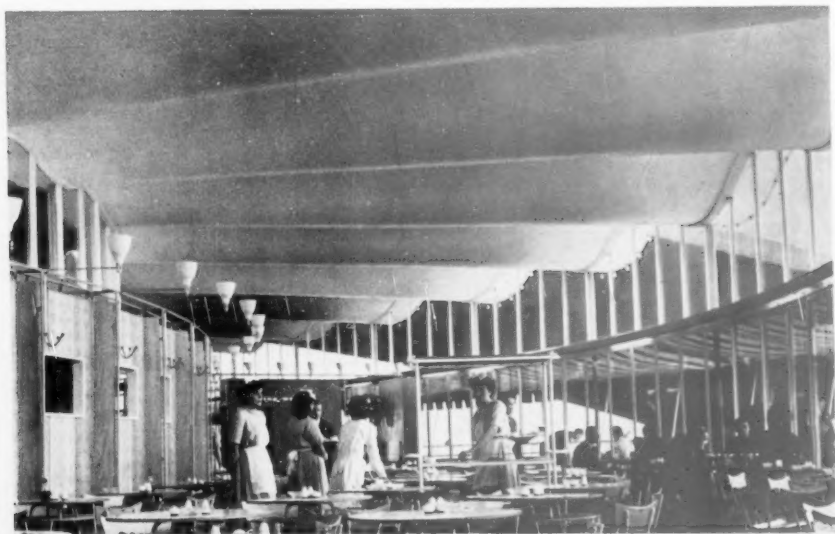


Harvard Graduate Center, Cambridge, Massachusetts, a group of eight buildings arranged to enclose a series of large and small rectangles. The architects were The Architects Collaborative, job captain Walter Gropius. Photo by Damora, reproduced from *The Magazine of Building*.





GENERAL DETAILS : THAMES SIDE RESTAURANT
ARCHITECTS : MAXWELL FRY AND JANE DREW



GOOD, BAD OR INDIFFERENT?

No. 43.—By A. FOREMAN

Housewives' Choice (contd.)

VERY great objection was taken by most of the housewives to the use of rim locks on certain of the doors. It was pointed out that these are not only ugly to look at and formed dust collecting surfaces, but they also make doors much more difficult to clean. Particular objection was taken to the use of rim locks in kitchens as they are usually of a japanned finish which does not seem to survive the atmosphere of kitchens very long and quickly become rusty. Mortice locks are certainly a little more costly and more expensive to fix but they are appreciated by the occupier. There were similar demands that japanned bolts should not be used on doors for similar reasons.

Several of those at the discussions asked for doors at least 3 in. wider than normal to living rooms and kitchens. The normal width is usually 2 ft. 6 in. and certainly this is inconveniently narrow through which to carry trays and for moving large pieces of furniture such as tables, easy-chairs and settees. I have always advocated the use of 2 ft. 9 in. wide doors to all main rooms and, in fact, have them in my own house and fully appreciate their advantages. It is often forgotten that the clear opening is about 1 inch less than the door width and frequently in smaller houses doors cannot be opened through much more than 90° so that even more of the clear width is lost.

A small point, but perhaps important to the householder, was a complaint that the springs on letter boxes on front doors often fail relatively quickly and need to be better. Some of the housewives would have liked larger letter plate slots. The normal slot of about 5 in. x 1½ in. is small. It is better to use larger ones having slots about 8 in. x 1½ in. but these present difficulties today due to the rather narrow rails in so many doors; I believe quite a lot of 6 in. x 1½ in. are used and any increase towards the large size given above is helpful to the postman. There was a demand for letter boxes or wire cages on the inside to prevent dogs biting the letters as they are dropped through; several housewives said they had tried to fix wire cages but the ones purchasable in shops are not correctly shaped to fit close to the panel below the rail on which they have to be fixed. They suggested fixing the letter plates on the panels to overcome this difficulty, but I pointed out that as the panels are rather thin, these might fail, due to the constant closing of doors by pulling on letter plates or the attached knockers. Complaints about door handles coming off were numerous; this is easy to overcome if care is taken with the screw sizes and also to see that they are not fixed to 4 or 8 mm. plywood facings of flush doors without some adequate backing to receive the screws.

Front doors opening directly into halls without a porch or draught lobby were commented upon and also the similar lack of porches or lobbies at back doors. The installation of two doors at any entrance makes a very great difference to house temperatures in bad weather and is certainly very desirable.

I believe the greatest complaint of all was against bedrooms in which part of the ceiling sloped due to a low level wall plate and the use of dormer windows. It was said that generally floor areas are so small that one cannot afford to lose any space on this account. Further, when the walls of a room are not full height the placing of cupboards and furniture becomes excessively difficult. It was pointed out that few house-builders adopted sloping ceilings and it was more common in "architect-designed" houses; from this it seems that it was less costly to take up the walls to ceiling height, which I believe is probably true as it makes for more simple buildings, especially if dormers are involved.

There was a demand for properly formed mat-wells inside all external doors which are so seldom provided in houses.

There were a number of comments about staircases. The most prominent being the difficulties which rise from trying to fix carpets on winders; there was a general feeling that winders should only be used as a very last resort. Lack of handrails for the full height was mentioned as causing inconvenience to old people, children and the occasional in-

valid. It was said that often staircases are too steep, the treads are too narrow and, in fact, the whole staircase is too narrow to move furniture up and down easily. From the complaints arising from furniture removal times, when windows often have to be taken out to permit larger furniture to be passed into bedrooms, it seems that full consideration is infrequently given to the shape, size and head room of stairs.

One of the most persistent complaints was the failure to make water-tight joints between sanitary fittings such as sinks and lavatory basins and the adjoining walls. I am afraid this is a problem to which I have no real answer unless "back-shelf" sinks, B.S.1206 Type B, are used or metal sinks with an upstanding back skirting on to which wall tiles can be reasonably well bedded; these types of fitting are much more costly than normal rectangular sinks to B.S.1206 Type 9 or plain metal sinks to B.S.1244. The only satisfactory answer to the basin problem is to use, if space permits, free-standing pedestal basins; these look best if of oval, flat-topped types, but again these are much more expensive than the normal basins for wall fixing as covered in B.S.1188.

DE LA RUE EXHIBITION



The gas section of the De La Rue Exhibition—which closes today at 26 Conduit Street—was one of many sections: carefully designed to be self contained yet in continuity with other sections showing different types of the firm's numerous products. The ceiling of this bay is constructed of semi translucent plastic partition blocks.

News of the BUILDING INDUSTRY

MORE VACANCIES FOR APPRENTICES have been found during the past six months than in any corresponding period since the war as a result of the L.M.B.A. campaign. Mr. Dudley F. Cox, President of the L.M.B.A. is confident that boys to fill those vacancies will be found in ample numbers at the end of the present school term with the assistance of Youth Employment Officers. More vacancies and more boys are still needed.

SCULPTURE IN MANCHESTER is shown in a natural setting in an exhibition at Platt Fields. The exhibition organized in connection with Festival of Britain by students of the Regional College of Art will be open until July 27. There are fourteen works set amongst grass and flowers in an enclosed area opposite Ashburn Hall, off Wilmslow Road. Admission is free.

"MANY ARCHITECTS ARE ARTISTS BUT they have forgotten that architecture is an art," said Sir Charles Tennyson speaking at the eighth annual meeting of the Council for Visual Education. Sir Patrick Abercrombie is in the chair.

The idea that the outside of a building should reflect its function was an extremely fallacious theory said Sir Charles. If building was to be purely functional there could only be three kinds of building—large boxes, small boxes and aggregates of boxes. What was lacking was silhouette. Looking along the river from the South Bank the Houses of Parliament was the best building, said Sir Charles, although it contravened every current theory of architecture.

After seeing the Festival Hall and some L.C.C. Flat buildings, Sir Charles said he was glad to return to South Kensington.

Architects today were enslaved by the materialist philosophy of the time and must get back to a more spiritual conception, said Sir Charles.

In the discussion which followed Mr. O. P. Milne's vote of thanks, Mr. Paul Reilly doubted whether the tendency today was towards square boxiness.

Mr. R. Sears, a student, considered it important that teachers should avoid imposing any of their own personal opinions upon young minds in the matter of art.

Closing the discussion Sir Patrick Abercrombie said that, in spite of Sir Charles' remarks about the Exhibition, he thought the looseness of design was very valuable. The buildings showed plenty of fantasy and imagination and were not intended to be permanent.

BRICK PRODUCTION in Scotland is still apparently not equal to demand despite the fact that the Scottish brick industry has recently achieved an all-time record of output. In May this year the output was 58,500,000 bricks. One reason advanced for the continuing shortage is that too much wasteful underbuilding is being done on bad sites.

Concrete underbuilding would free bricks for top building. And some prominent brick men advocate this policy as the immediate method of improving brick supplies.

POWERED HAND TOOLS most likely to be of use to the builder, both in the shop and on the building site, are described, with outline illustrations, in Leaflets Nos. 18 and 19 just issued in the

EXHIBITIONS

On other pages in this issue are illustrations of the Industrial Power Exhibition at the Kelvin Hall, Glasgow. The pictures give some idea of the thought and money which have been put into this venture. Everything has been done by the organisers and designers to make the exhibition attractive, entertaining and informative. On its merits such a display of Great Britain's potential wealth might well be expected to draw such crowds as would warrant retaining this exhibition as a permanent addition to Glasgow's (and the Country's) amenities.

But, in fact, attendances to date warrant no such extension. Indeed they point to an apathy and lack of interest on the part of the general public.

What is wrong? Perhaps people do not want to be informed. Perhaps they do not want to pay the entrance fee. Perhaps the publicity has not been on the right lines. Certainly for the casual visitor to Glasgow and Edinburgh there was no obvious indication that the Exhibition was worth visiting until one was inside. Whatever the causes of the small attendances may be they should certainly be investigated before further money is spent on new ventures of this kind.

The high cost of travel may well be a contributory factor in preventing visitors from any distance attending. But what of the Scots? Do they realize the eye-opener they have on their own doorstep? Or do they, and others, not want their eyes opened? To the architects and designers responsible these things must be sadly disappointing, not to say frustrating.

M.O.W. series and published by H.M.S.O.

The first of these Leaflets, "Powered Hand Tools No. 1—Electric Tools for Woodworking," describes the saw, the plane, the houer, the router, the chisel mortiser. The second, "Powered Hand Tools No. 2—Powered Tools For All Trades," deals with both electric and pneumatic types; the drill, hammer, sander, grinder, screwdriver and nut runner.

A third Leaflet No. 20 "Powered Hand Tools No. 3—Maintenance and Safety Precautions," gives the operative guidance in day-to-day use of both electric and pneumatic tools. It includes a table showing various operations, trade by trade, and the powered tools and accessories which can be used to perform them.

ROBERT G. TARRAN announces that the Government has approved the Dorran two-storey four-apartment house for construction by local authorities. Approval follows tests by the Building Research Station.

The two prototypes were built in 1947 on an exposed hillside site.

The two-storey house is of the same type of construction as other houses designed by Mr. Tarran since the war.

"TILE FLOORING AND SLAB FLOORING," previously published as a draft for comment has now been revised by a Committee convened on behalf of the Council for Codes of Practice by the Royal Institute of British Architects. With it is incorporated the related sub-code 202.103, "Composition-Block Flooring." Those aspects of the work involved in the preparation for, and the laying of, the flooring which are common to all the types of tile and slab flooring covered by the Code are dealt with in the main part. Those which are applicable only to a particular type are dealt with in the appropriate sub-code. These sub-codes are:—202.101, "Clay-Tile, Concrete-Tile and Brick Flooring"; 202.102, "Natural-Stone and Cast-Stone Flooring"; 202.103, "Composition-Block Flooring."

In each case information is given on the properties and characteristics of the material and on the factors to be considered in selecting a flooring suitable to the conditions of use. Information is also given on materials for bedding and grouting, damp-proofing and any separating layer. Recommendations are made for the preparation of the sub-floor and base, the laying of any separating layer and the flooring, jointing, maturing and surface finishing where necessary, protection after laying, inspection, testing and maintenance.

In general, the recommendations for flooring apply equally to stair finishes, while sub-code 202.101 includes an appendix dealing with the use of natural and cast stone for external paving.

THE LIMMER & TRINIDAD LAKE ASPHALT CO., LTD. announce that Lt.-Col. S. C. Marriott, T.D., has retired after 54 years' service with the company.

SIX URGENT REASONS why present policy regarding building of houses for owner-occupants should be drastically revised were stated by Mr. Stephen Hudson, President of the N.F.B.T.E., at the Half-Yearly Meeting of the Midland Federation of Building Trades Employers at Nottingham, on July 13.

(1) It is uneconomic to force families with a clear need for accommodation who are willing to become owner-occupiers without charge on the rates and taxes to be tenants on municipal estates. It is unfair to the ratepayer and taxpayer.

(2) Home ownership, financed through the building societies, is one of the best forms of thrift.

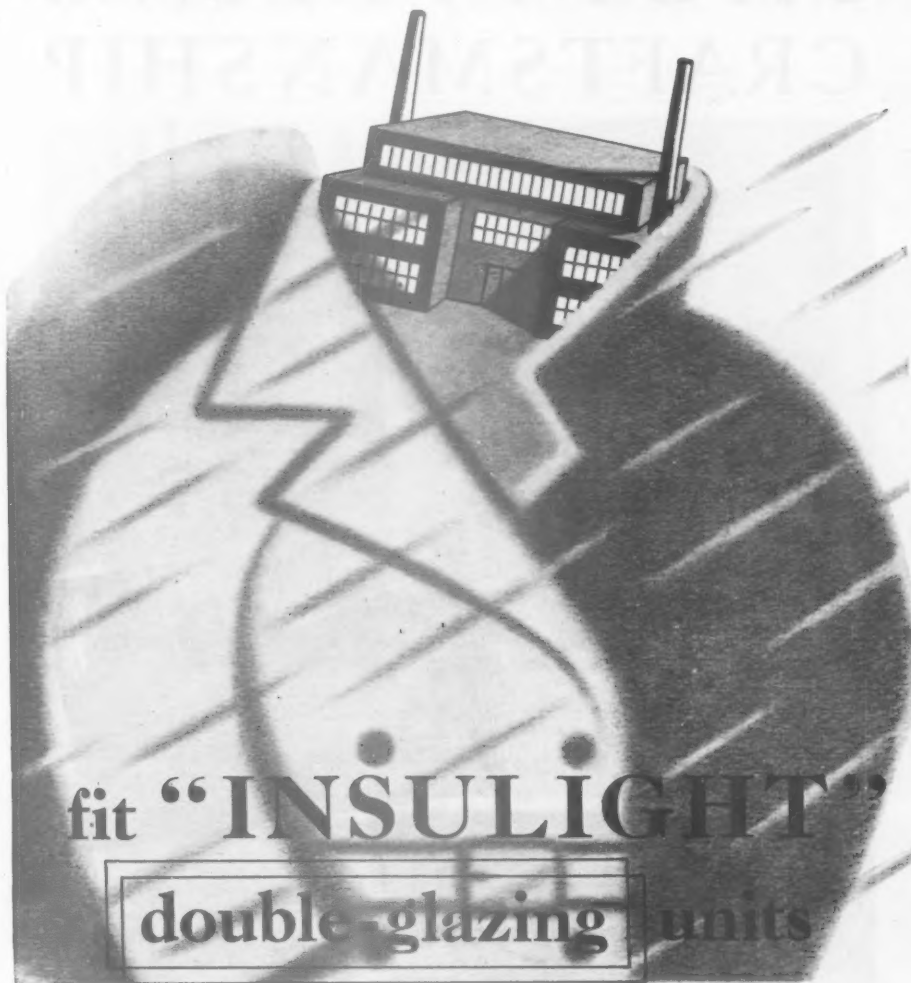
(3) The only way to bring down the "famine" prices at which existing houses are changing hands is to increase the number of houses built for sale.

(4) Costs must be reduced and the rate of house-building speeded up. Greater scope given to private enterprise would effect this, because the builder is in charge of all operations and makes decisions on the spot.

(5) If estates are to be properly balanced, we must cater for all sections of the community. The need for new houses is not confined to the lower paid income groups.

(6) It is absurd to fix a ratio which applies equally to places with such differing housing conditions as, for example, Bournemouth and Bermondsey.

Plan to keep **workers warm** next winter



Workers can have more warmth and comfort from improved thermal insulation, when "INSULIGHT" double-glazing units are used. These units reduce heat losses, and thus cut heating costs. Used in conjunction with air-conditioning plant, the load is reduced and power saved, and the initial capital

cost is less. The hermetically sealed dry air in the space between the two glasses of the units restricts condensation and keeps the inside surfaces free from dirt. There are still only two surfaces to clean. The units can be fitted without difficulty.

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Consult the Technical Sales and Service Department at St. Helens, Lancs., or Selwyn House, Cleveland Row, St. James's, S.W.1 Telephones: St. Helens 4001; Whitehall 5672-6. *Supplies are available through the usual trade channels.*



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Illustrations shewing the conversion of the shopfronts of Messrs. Fredk. Baker & Sons Ltd., Queen Street, Jersey, C.I., constructed by Sage under the direction of the Architects:—Messrs. Blampied & Biggar, A.R.I.B.A.



An interesting feature of this reconstructed frontage, 99 ft. long, is that the bronze metal shopfronts have been set behind Travertine marble pillars to relieve congestion on the narrow pavements.

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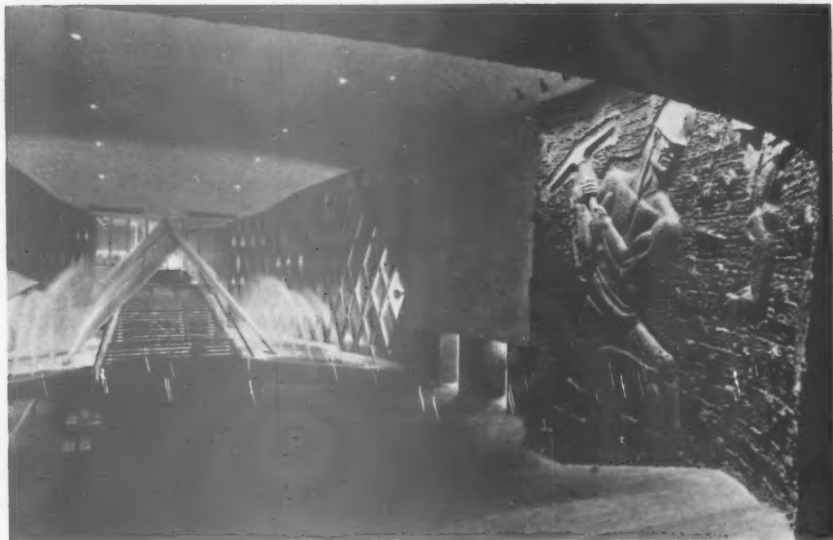
and at GLASGOW · BELFAST · BRUSSELS · JOHANNESBURG & BUENOS AIRES

INDUSTRIAL POWER

EXHIBITION AT KELVIN HALL, GLASGOW

Chief Architect: Basil Spence, O.B.E.

The illustrations below show the entrance to the exhibition of Industrial Power at Kelvin Hall, Glasgow. The rest of the exhibition is in keeping with the quality of these illustrations. Here, in Kelvin Hall, the sources from which this country draws its living power and its livelihood are displayed for all to see. Here are the sources of our future prosperity. Rightly the architects have assumed that there would be a large and interested attendance. In a relatively limited space the designers of this exhibition have not only provided a wealth of information but they have laid it out in such a way that a visit is an entertainment as well as a cultural experience. The result, from the architects' and organisers' viewpoint, is a triumph. But attendances to date are a sad reflection on the public's attitude towards the Festival and what it stands for. This exhibition should be retained as a permanent educational feature. The dangerous word, of course, is "educational." Then let us say it should be retained as a permanent entertainment for young and old—for it is entertainment. But Scotland—let alone Great Britain—does not seem to have realized what the Kelvin Hall has to show them for a very modest entrance fee.



From the sculptured coal cliff in the entrance the visitor goes down a pit shaft into a realistic coal mine (designer : Hulme Chadwick) from the darkness of which he emerges to the brightness of steel. Below and right, two views in the Hall of Steel (designer Albert Smith). The huge scale of the glowing ingot and the massive turning contrast with the numerous examples of smaller steel products.

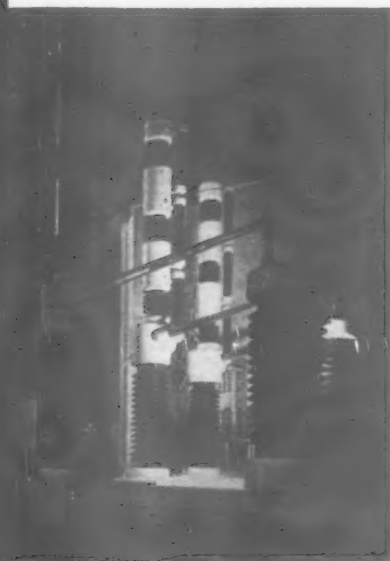


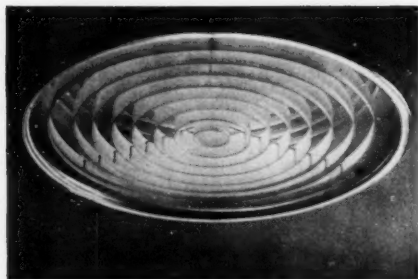
Below is part of the hall of Hydro Electricity (architect : Arthur C. Braven). The water horse was sculptured by Alan W. Farmer. This hall links with the hall of Civil Engineering (designer : Douglas C. Stephen), into which the group on the left of the picture are looking, and with the main entrance water staircase.





Above: Part of the hall of Shipbuilding and Railways (architect: Jack Coia; designers: the Design Group Edinburgh). Coal and water sequences converge to meet in this hall, which is planned on two levels. In the case of the locomotive, above, these levels make close inspection of the whole engine possible and in the ship section a complete engine room can be inspected from the upper level. A working model of a ship's bridge enables visitors to get the feel of steering the ship. The photograph below shows part of the hall of Electricity (designer Albert Smith). Right, a view of the hall of the future (architect: Basil Spence). Here there is a striking mural in fluorescent paint by William Crossie and in the centre, surrounded by models of Watt, Trevithick, Faraday, Parsons and Rutherford, is the great cone which represents the culmination, to date, of the work of those scientists in the discovery of atomic energy. At intervals a million volt spark crackles upwards to the saucer "sky" above. The noise of this spark can be heard throughout the exhibition and acts as a sort of aural magnet to the focal point of this exciting display of Britain's industrial power.

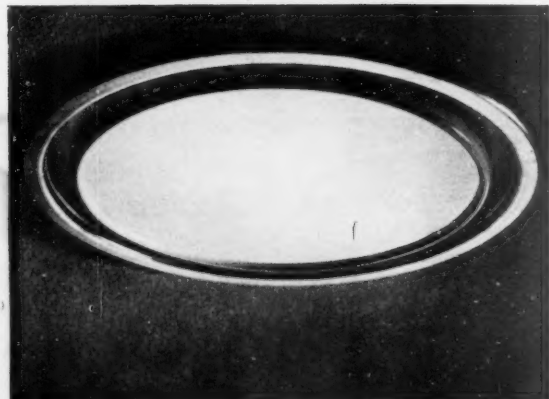




SERVICES, LIGHTING

The three types of recessed ceiling fitting shown in B1/17, 18, 19 all come in the same range. The B1/17 type is available with 10in, 1 ft. 3in, and 1 ft 9in overall diameters.

B1/18—diameters 10in or 1 ft 3in—also has anodised aluminium frame but with obscured rimpled glass. B1/19 can be used as spot or floodlight for display purposes. Projection from the ceiling is 10½in. The angle of direction is 37 degrees with complete horizontal rotation.



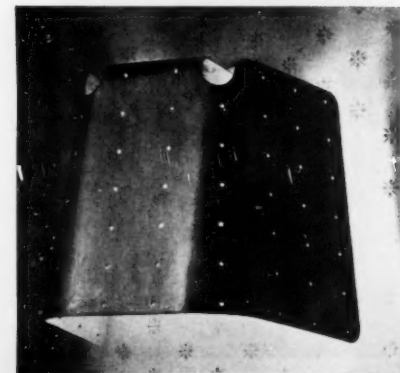
SERVICES, LIGHTING B1/18

See B1/17



SERVICES, LIGHTING B1/19

See B1/17



SERVICES, LIGHTING

B1/20

An extremely simple but decorative fitting, this wall bracket, finished in satin aluminium measures 7½in high x 6in wide with 5in projection. The light from the 60 watt lamp is thrown downward thus preventing glare. At the same time, since the return edges of the shade are clear of the wall there is sufficient leakage of light round the edges to form a pool of light on the wall. The small pierced holes counteract any tendency for the fitting to appear heavy.

MOSAICS

The previous series of Mosaics resulted in a large number of enquiries from architects, surveyors manufacturers and other readers. The response to this pictorial information page has been sufficiently encouraging to increase the scope of the feature.

The column below, under the title Catalogue Extracts is designed to provide information about numerous specification items which cannot be illustrated.

The names and addresses of manufacturers of any item illustrated in Mosaics and mentioned in Catalogue Extracts will be forwarded to readers on request. Further information will be sent when available. Letters should quote the serial number and be addressed to:

The Associate Editor,
The Architect and Building News,
Dorset House,
Stamford Street, S.E.1.

Please mark the envelope MOSAICS.

CATALOGUE EXTRACTS

CE13. To enable the advantages of fluorescent lighting to be obtained in areas where the A.C. supply voltage is in the 110-130 V range, a new step-up transformer is now available.

The transformer is continuously rated at 200 W which allows a maximum load of two 80 W tubes, provided power factor correction is made as in the normal 80 W circuit. Additionally it will work all standard wattages of fluorescent tubes with their appropriate control gear. The step-up ratio is approximately 2-1, i.e., if 110 V A.C. is available then the transformer delivers its output at 220 V A.C. but the exact ratio varies according to the load.

Further particulars and prices on application to the makers whose name will be sent to interested readers.

CE14. A new top entry version of a well known switch with shutters is now in production. At present only the 15 amp. pattern is ready. This is to be followed in a few months by a 5 amp. unit. The customary knock-out for surface wiring is replaced in the new design by an insert which can be removed to provide neat cable entry. A deeply recessed base eliminates the need for a mounting block and provides ample space for slack cable.

CE15. Asbestos and its numerous applications at the South Bank Exhibition is the subject of a well illustrated brochure just produced.

The photographs give an excellent idea of the versatility of the material as used by the Festival's architects. The firm responsible will send these brochures to interested readers who may obtain further particulars through The Architect and Building News.

CE16. The first of a series of design brochures entitled "Welded Roof Trusses" has just been produced by a firm whose construction department is staffed with qualified engineers. The department provides a free advisory service on the design of welded structures.

This brochure deals with the design of trusses and joints: details of setting out, transportation, etc., and includes examples of truss layouts.

The appendix gives design calculations for a 50ft truss.

Notes below give basic data of contracts open under locality and authority which are in bold type. References indicate: (a) type of work, (b) address for application. Where no town is stated in the

CONTRACT • NEWS •

OPEN

BUILDING

BARNET U.C. (a) Extension to garage accommodation at the Vehicle Repair Depot, Mays Lane. (b) Engineer and Surveyor, Ravenscroft House, Wood Lane. (c) July 27.

BERKSHIRE AND READING FIRE AUTHORITY. (a) 2 pairs of Firemen's houses, Hartland Road, Reading. (b) County Architect, Wilton House, Parkside Road, Reading. (c) 2gns. (e) Aug. 15.

BEXLEY B.C. (a) Erection of (Group A) 12 pairs of houses, 3 pairs, 6 pairs, 2 blocks of 6 houses, 3 bungalows and a pair of bungalows, (Group B) 15 pairs of houses, 6 pairs, 4 pairs, a block of 6 houses, 4 bungalows, 2 pairs of bungalows, a block of 3 bungalows, 2 blocks of bungalows, 3 houses, 2 pairs of houses and a pair of houses, on Hurst Place Estate. (b) Borough Engineer, West Lodge, Broadway, Bexleyheath. (c) 5 gns. (e) Aug. 10.

BLETCHLEY U.C. (a) Advanced preparation of Roads and Sewers. (b) Engineer and Surveyor, Council Offices. (c) 2gns. (e) Aug. 4. See page 28.

BRIGHOUSE B.C. (a) 5 shops and 3 flats, Stoney Lane Estate, Lightcliffe. (b) Borough Engineer, Commercial Street. (c) £2. (e) Aug. 3.

CARDIGANSHIRE C.C. (a) New Infants' School, Cardigan. (b) County Architect, County Hall, Aberayron. (c) 2gns. (d) July 30. See page 29.

CHELMSFORD B.C. (a) 18 houses, Chignall Estate. (b) Borough Engineer, Municipal Offices, Duke Street. (c) 2gns. (e) Aug. 3.

DURHAM C.C. (a) Adaptions at Elmore Hall Boys' Special School, and erection of a primary school at Penshaw. (b) County Architect, Court Lane. (d) July 31.

DURHAM COUNTY POLICE AUTHORITY. (a) Pair of police houses, with office, at Birch Place, Esh Winning. (e) July 30.

EBBW VALE U.C. (a) 30 houses, Tredegar Road. (b) Council's Architect, District Council Offices, The Walk. (c) 3 gns. (e) July 30.

GRAVESEND B.C. (a) Conversion and adaptation into 3 flats of 42, Pelham Road. (b) Borough Engineer, 6, Woodville Terrace. (c) £2. (d) July 21. (e) Aug. 11.

GUILDFORD B.C. (a) 98 houses, Bushy Hill, Merrow. (b) Borough Engineer, Municipal Offices, High Street. (c) 2gns. (e) Aug. 7.

HOVE B.C. (a) Public conveniences and petrol filling station, Hangleton Road. (b) Borough Surveyor's Office, Town Hall. (c) 3gns. (a) Aug. 20.

address it is the same as the locality given in the heading, (c) deposit, (d) last date of application, (e) last date and time for submission of tenders. Full details of contracts marked ★ are given in the advertisement section.

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LEEDS REGIONAL HOSPITAL BOARD. (a) Alterations to ground floor at Southmoor Hospital, Hemsworth. (b) Board's Architect, Park Parade, Harrogate. (c) 2gns. (d) July 27. (e) Aug. 27.

LINCOLN C.C. (a) 42 flats and maisonettes between Henley Street and Robey Street. (b) City Architect, Stamp End. (c) 2gns. (e) Aug. 10.

LONDON—LEYTON B.C. (a) Alterations and additions at Town Hall. (b) Borough Engineer, Town Hall, E.10. (c) 2gns. (e) July 31.

LONDON—STEPNEY B.C. (a) Structural repairs at 99, Jubilee Street, and 208, Jubilee Street. (b) Chief Technical Officer for War damage, 191-193, Commercial Road, E.1. (c) 2gns. (e) July 28.

LONDON—TOTTENHAM B.C. (a) 32 four-storey flats, 42 three-storey flats and 4 two-storey flats, at Factory Lane and Burbridge Way. (b) Borough Engineer, Town Hall, N.15. (c) 2gns. (d) Aug. 4.

MANCHESTER C.C. (a) Repairs and alterations to premises at Crossley Street, Gorton, to provide central kitchen. (b) City Architect, Town Hall. (c) 1gn. (e) July 31.

MANCHESTER C.C. (a) Alterations and adaptations to St. John's School, Gartside Street. (b) City Architect, Town Hall. (c) 1gn. (e) July 31.

MANCHESTER REGIONAL HOSPITAL BOARD. (a) Erection and completion of extension to out-patients' department and new casualty theatre at North Lonsdale Hospital, Barrow-in-Furness. (b) Thomas Duffy, Board's Architect, Third Floor, Sunlight House, Quay Street. (c) 2gns. (d) July 27. (e) Aug. 23.

MONMOUTHSHIRE C.C. (a) Junior School at High Cross, Rogerstone. (b) County Architect, Queen's Hill, Newport. (c) 3gns. (e) Aug. 3.

MONMOUTHSHIRE STANDING JOINT COMMITTEE. (a) Houses for Assistant Chief Constable and a Superintendent of Police at Abergavenny. (b) County Architect, Queen's Hill, Newport. (c) 3gns. (e) July 31.

N. IRELAND—LISBURN U.C. (a) Changing rooms in Wallace Park. (b) Town Surveyor's Office, Town Hall. (c) £3. (e) Aug. 8.

NORTH RIDING C.C. (a) Erection of (Contract No. 26) 6 houses in Crosby Road, Northallerton, (Contract No. 28) 4 houses in Brompton Road, Northallerton, (Contract No. 9) 3 houses at Richmond, (Contract No. 29) 1 pair of houses at Saltburn, (Contract No. 30) 1 house, office and garage at Castleton, (Contract No. 31) 1 house, office and garage at Oswaldkirk, (Contract No. 32) 1 pair of houses at Helmsley, (Contract No. 33) 1 house, office and garage at Sinnington, (Contract No. 34) 2 pairs of houses at Thirk and (Contract No. 35) 1 pair of houses at Bedale, for police. (b) County Architect's Office, County Hall, Northallerton. (c) 2gns each contract. (d) July 25. (e) Aug. 8.

NOTTINGHAM C.C. (a) General repairs and painting to 9 Health Clinics (Contract No. 2). (b) City Engineer, Guildhall. (c) £2. (e) July 30.

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NORFOLK E.C. (a) Additional hatted classrooms at West Walton Primary School, Litcham County Primary School, Sproston Secondary School and North Walsham Secondary School and provision of water closets and installation of a sewage plant and erection of a wash-up at Watlington Primary School. (b) Chief Education Officer, County Education Office, Stracey Road, Norwich. (d) July 25.

PRESTON B.C. (a) New branch library at Ribblesdale. (b) Messrs. Derby Fazackerley and Pinder, 20, Ribblesdale Place. (c) 2gns. (e) Aug. 2.

RUGBY B.C. (a) 2 blocks of 12 flats and 10 bungalows at Deepmore Road, Overlade Estate. (b) Borough Surveyor's Office, Burford House, Church Walk. (c) 5gns. (e) Aug. 9.

SCOTLAND — GLENROTHES DEVELOPMENT CORPORATION. (a) 170 houses and flats at Woodside, near Markinch. (b) Secretary, Woodside, Glenrothes. (c) 2gns each contract. (d) July 27. Separate trades.

SCOTLAND — STIRLING AND CLACKMANNAN BOARD OF MANAGEMENT. (a) Extension to Airthrey Castle Hospital. (b) Messrs. A. L. Currie and Brown, 134, Holland Street, Glasgow. (c) Aug. 8. Separate trades.

STAFFORDSHIRE C.C. (a) Branch library at Wednesfield. (b) Architect and Surveyor, County Education Committee, Green Hall, Lichfield Road, Stafford. (c) 2gns. (d) July 21.

STAFFORDSHIRE C.C. (a) Branch library at Brownhills, Walsall. (b) Architect and Surveyor, County Education Committee, Green Hall, Lichfield Road, Stafford. (c) 2gns. (d) July 21.

STOCKTON-ON-TEES B.C. (a) Infants' school at Roseworth, near Durham Road. (b) Borough Architect, 28, The Square, Thistle Green.

STROOD R.C. (a) 8 houses at Bells Lane, Hoo. (b) Engineer and Surveyor, Council Offices, Frindsbury Hill. (c) 5gns. (e) Aug. 6.

TEIGNMOUTH U.C. (a) Alterations and additions to public conveniences at The Point. (b) Council's Clerk, Bitton House. (c) 2gns. (e) Aug. 10.

UCKFIELD R.C. (a) (1) 3 blocks of 4 flats, (2) 10 houses and 3 blocks of flats, and (3) 18 houses, on Church Street site. (b) Council's Clerk, Council Offices, Beacon Road, Crowborough. (c) 2gns. (e) Sept. 13.

WATFORD R.C. (a) 42 houses at Abbots Langley and Sarat. (b) Council's Clerk, Wynyard House, Langley Road. (c) 1gn each contract. (d) July 25.

WESTHOUGHTON U.C. (a) 24 houses, Hindley's Estate. (b) Council's Clerk, Town Hall. (c) 2gns. (e) July 30.

WHISTON R.C. (a) 60 Trusteel houses. (b) Council's Architect, Council Offices, Prescott, Nr. Liverpool. (c) Aug. 2.

WORCESTERSHIRE C.C. (a) First instalment of Stourport Secondary School, approx. cost £90,000. (b) Mr. Leonard Voisey, 718, Chester Road, Erdington, Birmingham, 23, immediately. (c) 2gns.

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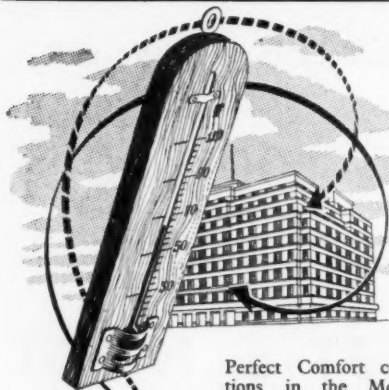
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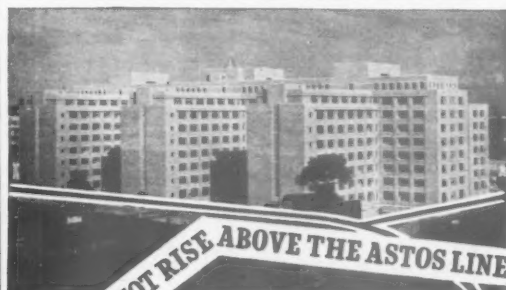
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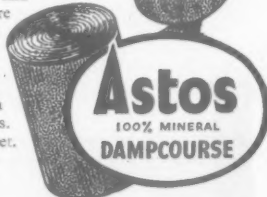
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APPOINTMENTS

LONDON COUNTY COUNCIL.

APPLICATIONS are invited for positions of ARCHITECTURAL ASSISTANT (salaries up to £580 basic a year) in the Housing and Valuation Department. Commencing salaries will be determined according to qualifications and experience. Engagement will be subject to the Local Government Superannuation Acts, and successful candidates will be eligible for consideration for appointment to the permanent staff on the occurrence of vacancies.

All rates of pay up to £600 a year (basic) are at present subject to an addition of ten per cent.

Successful candidates will be required to assist in the design, layout and preparation of working drawings for housing schemes (cottages and multi-storey flats) and will be employed in the Housing Architect's Division.

Forms of application may be obtained from the Director of Housing, The County Hall, Westminster Bridge, S.E.1 (stamped addressed envelope required and quote reference A.A.1). Canvassing disqualified. (816). [0108]

BOROUGH OF ALDERSHOT.

BOROUGH ENGINEER AND SURVEYOR'S DEPARTMENT.

APPOINTMENT OF QUANTITY SURVEYOR.

APPLICATIONS are invited for the appointment of QUANTITY SURVEYOR in A.P.T. Division Grade VI, Salary £645-£710 per annum. Applicants must be Chartered Quantity Surveyors and be fully experienced in, and prepared to accept responsibility for, the preparation of Bills of Quantities, measurement of work on site, the agreement of final accounts, and the preparation of cost statistics.

The appointment is subject to the National Conditions of Service for Local Government Officers, the Local Government Superannuation Act, 1937, the passing of a medical examination, and three months' notice on either side.

Applications stating age, qualification, present and previous appointments, details of experience and accompanied by copies of two recent testimonials, should be sent, suitably endorsed, to the Borough Engineer and Surveyor, Municipal Buildings, Grosvenor Road, Aldershot, to reach him not later than noon on Tuesday, 7th August, 1951.

Canvassing will disqualify and applicants must disclose whether they are related to any member or senior officer of the Council.

D. LLEWELLYN GRIFFITHS,
TOWN CLERK.

Municipal Buildings,
Aldershot,
9th July, 1951

[5597]

BOROUGH OF OLDBURY.

APPOINTMENT OF ARCHITECTURAL ASSISTANT.

APPLICATIONS are invited for the above permanent appointment, in the Borough Engineer & Surveyor's Department. Salary-Grade APT va National Consolidated Scale £600-£660 per annum. Candidates should have good architectural training and be experienced in the design and construction of Council Houses and Flats, and hold the recognised professional qualifications. The appointment will be subject to:

1 To the conditions of the service of the National Joint Council for Local Authorities, Administrative, Professional, Technical and Clerical Service.

2 To the Local Government Superannuation Act, 1937.

3 To the successful candidate passing a medical examination.

Housing accommodation will be provided if required.

Applications stating age, qualifications and experience together with copies of three recent testimonials and disclosing whether to their knowledge, they are related to any member of the Council, or the holder of any senior office under the Council should be delivered to the undersigned not later than the 28th July, 1951.

ARTHUR CULWICK,
Town Clerk.

Municipal Buildings,
OLDBURY.

[5603]

APPOINTMENTS—contd.

KENT COUNTY COUNCIL.

APPLICATIONS are invited for appointment in the Buildings Department of a BUILDING SURVEYOR at a salary, according to qualifications and experience, within the range of A.P.T. Grades IV-V(a) (£530-£660).

Applicants should have had practical experience in the building trade and be thoroughly competent to supervise work and prepare specifications and detailed estimates in connection with the maintenance of buildings, and to prepare drawings for new projects of a minor nature. They should preferably be Licentiates of the Institute of Builders by examination or have passed the examination for Building Surveyors of the Royal Institute of British Architects or hold an equivalent qualification.

Applications, on forms obtainable from the County Architect, Springfield, Maidstone, should be submitted to him within fourteen days of the appearance of this advertisement.

W. L. PLATTS,
Clerk of the County Council.

County Hall, Maidstone.
7th July, 1951.

[5600]

MINISTRY OF WORKS

THERE are vacancies in the Chief Architect's Division for ARCHITECTURAL ASSISTANTS with recognised training and fair experience. Successful candidates will be employed in London and elsewhere on a wide variety of Public Buildings, including Atomic Energy and other Research Establishments, Telephone Exchanges and Housing.

Salary: Architectural Assistants, £300-£525 per annum. Starting pay will be assessed according to age, qualifications and experience. These rates are for London; a small deduction is made in the Provinces.

Although these are not established posts, some of them have long-term possibilities and competitions are held periodically to fill established vacancies.

Apply in writing stating age, nationality, full details of experience, and locality preferred, to Chief Architect, Ministry of Works, Abell House, John Islip Street, London, S.W.1, quoting reference WG10/BC. [5572]

CITY OF NOTTINGHAM EDUCATION COMMITTEE.

COLLEGE OF ART AND CRAFTS

PRINCIPAL: ALFRED H. RODWAY, A.R.C.A.

HEAD OF SCHOOL OF ARCHITECTURE:

D. W. NOTLEY,
B. ARCH (Hons.) L'pool, A.R.I.B.A.

APPLICATIONS are invited for posts of STUDIO MASTERS on the full-time teaching staff of the School of Architecture, which is recognized for exemption from the R.I.B.A. Intermediate and Final Examinations, and in the Department of Town and Country Planning from the Final Examination of the Town Planning Institute. Duties to commence on 1st September, 1951, or nearest date possible thereafter. Candidates should be fully qualified architects, and should, preferably, hold the degree or diploma of a Recognized School. Subject to the conditions governing full-time teaching service, the persons appointed will be given such opportunities as may be practicable to maintain their professional practice.

Salary: Burnham (Further Education) Report, 1951, Scale for assistants, Grade B, i.e., £450 x £25-£725, together with allowances, if appropriate, in respect of graduation, training, full-time teaching, and for approved professional experience and war service.

Application forms can be obtained from the Principal, College of Art and Crafts, Waverley Street, Nottingham, to whom they should be returned within ten days of the publication of this advertisement.

F. STEPHENSON,
Director of Education.

Education Office,
South Parade,
NOTTINGHAM.

[5605]

APPOINTMENTS—contd.

LONDON COUNTY COUNCIL.

ARCHITECT'S DEPARTMENT.

APPLICATIONS are invited for positions of ARCHITECT, Grade III (£550-£700) and TECHNICAL ASSISTANT (up to £580) for architectural work on new housing, schools and other public buildings. The positions are superannuable and the above rates are subject to an addition of 10 per cent. on the first £600 and 7½ per cent. on any remainder. Application forms from The Architect, The County Hall, S.E.1, enclosing stamped addressed foolscap envelope and quoting AR/EK/A. Canvassing disqualifieds. (514) [0106]

CITY OF NOTTINGHAM EDUCATION COMMITTEE.

COLLEGE OF ART AND CRAFTS.

PRINCIPAL: ALFRED H. RODWAY, A.R.C.A.

DEPARTMENT OF TOWN AND COUNTRY PLANNING.

SENIOR LECTURER-IN-CHARGE:

D. S. KILNER,
Dipl. T.P. (Leeds), A.R.I.B.A., A.M.T.P.I.

APPLICATIONS are invited for the full-time post of STUDIO MASTER in the Department of Town and Country Planning, which is recognized for exemption from the Final Examination of the Town Planning Institute. Duties to commence on 1st September, 1951, or nearest date possible thereafter. Candidates should be corporate members of the Town Planning Institute and should, preferably, hold the degree or diploma of a Recognized School. Subject to the conditions governing full-time teaching service, the person appointed will be given such opportunities as may be practicable to maintain his/her professional practice.

Salary: Burnham (Further Education) Report, 1951, Scale for assistants, Grade B, i.e., £450 x £25-£725, together with allowances, if appropriate, in respect of graduation, training, full-time teaching, and for approved professional experience and war service.

Application forms can be obtained from the Principal, College of Art and Crafts, Waverley Street, Nottingham, to whom they should be returned within ten days of the publication of this advertisement.

F. STEPHENSON,
Director of Education.

Education Office,
South Parade,
NOTTINGHAM.

[5606]

MUNICIPALITY OF SINGAPORE.

APPLICATIONS are invited for appointment of AN ASSISTANT ARCHITECT & BUILDING SURVEYOR on the permanent staff of the Municipal Architect & Building Surveyors Department, Singapore.

Qualifications: A.R.I.B.A., preferably with previous experience of Municipal, Government or other Official Service and a knowledge of L.C.C. Building By-laws.

Basic Salary Scale \$500-\$1,000 per month. Starting point between \$500 and \$600 according to age and experience. Graduated scale of allowances; e.g., on basic salary of \$590 p.m. present allowances are: Expatriation, \$110 p.m. plus Cost of Living \$228 p.m. for single man or \$315.50 for married man, or \$393.50 for married man with dependent family. One Malayan Dollar equals 2s 4d. Thus a married man with family on basic salary of \$590 p.m. would draw equivalent of £1,530 per annum.

Quarters with heavy furniture provided at 8% of salary or allowance in lieu. Initial engagement on three years' agreement. Home Leave and passages in accordance with regulations. Free Medical Attention. Compulsory Provident Fund contribution 7½% of salary and Municipal Commissioners donate 7½% for 10 years rising to 20% after 20 years' service.

Applications in duplicate with full personal and technical information and copies of three testimonials to Messrs. Peirce & Williams (Agents to the Municipal Commissioners), 1, Victoria Street, London, S.W.1, before Tuesday, 14th August, 1951. [5604]

APPOINTMENTS—contd.**GLOUCESTERSHIRE EDUCATION COMMITTEE****CHELTEMHAM SCHOOL OF ART AND CRAFTS**

Principal: R. Stanley G. Dent, R.E., A.R.C.A., A.R.W.A.

REQUIRED to begin duties, if possible, in September—Full-time **STUDIO INSTRUCTOR** IN ARCHITECTURE. Candidates should be Associates of the R.I.B.A. The school is an R.I.B.A. "Listed School." Salary—Burnham Scale B. £450 by £25 to £725, with graduate and training qualifications. Professional experience, National Service, and previous teaching allowed for in fixing initial salary. Application forms and further particulars from the Principal, and returnable within 14 days of this advertisement. [5611]

CONTRACTS**THE CORPORATION OF GLASGOW.****HOUSING DEPARTMENT.**

267 FLATS AT BERRYKNOWES ROAD. COMPRISING 12 BLOCKS OF 10 STOREYS IN HEIGHT (219 HOUSES IN ALL), 2 BLOCKS OF 4 STOREYS IN HEIGHT (48 HOUSES IN ALL).

THE Corporation invite TENDERS from Contractors willing to undertake the **BOILER PLANT, HEATING and HOT WATER INSTALLATION** in connection with the above scheme.

Bills of Quantities, Conditions of Contract, Specification and Form of Tender may be had on application at the Office of the Director of Housing, 2nd Floor, 20, Trongate, Glasgow, C.1, upon payment of a deposit of £3.00, returnable on receipt of a bona-fide Tender.

Drawings may be inspected at the office of the Director of Housing, Architects' Section, 3rd Floor, 20, Trongate, Glasgow, C.1, or at the office of the Consultant Engineer, James H. Ross, M.Cons.E., A.M.I.Mech.E., A.M.I.E.E., 45, Hoop Street, Glasgow, C.2.

Tenders and Bills of Quantities in separate official envelopes supplied, marked "Housing—Flats at Berryknowes Road—Heating," must be lodged with the undersigned not later than 4 p.m. on the 15th AUGUST, 1951.

The Corporation does not bind itself to accept the lowest or any Tender.

WILLIAM KERR,

Town Clerk.

City Chambers,
5th July, 1951.

[5601]

BLETCHLEY URBAN DISTRICT COUNCIL**ADVANCED PREPARATION OF ROADS AND SEWERS, FAR BLETCHLEY**

THE Council invite TENDERS for the ABOVE WORKS to serve about 100 houses, comprising approximately 7,000 super. yards of Concrete Carriageway, 3,500 lin. yards of Sewers and Surface Water Drains, together with ancillary works.

Conditions of Contract, Specification and Bills of Quantities may be obtained from the undersigned upon payment of a deposit of Two Guineas (which will be returned only upon receipt of a bona-fide Tender and priced Bills of Quantities). Drawings may be inspected at all normal office hours upon application to the undersigned.

Tenders, in a plain sealed envelope, endorsed "A.P.H.S.—Far Bletchley," together with a priced Bill of Quantities, should be delivered to R. L. Sherwood, Esq., Clerk of the Council, Council Offices, Bletchley, not later than Noon on SATURDAY, August 4, 1951.

The Council does not bind itself to accept the lowest or any Tender.

J. F. SMITTHIE, M.I.Mun.E.,
Engineer and Surveyor.

Council Offices,
Bletchley,
July 3, 1951.

[5608]

CARDIGANSHIRE COUNTY COUNCIL**PROPOSED NEW INFANTS' SCHOOL, CARDIGAN****TO BUILDERS AND CONTRACTORS**

TENDERS are invited for the **ERECTION** of the ABOVE SCHOOL and Contractors interested should apply to the County Architect on or before July 30, 1951, for the Bills of Quantities and instructions for tendering, enclosing a deposit cheque of two guineas, which will be returned on the receipt of a bona-fide tender and the return of all tendering documents.

The Council do not bind themselves to accept the lowest or any tender and no expenses incurred by those tendering will be defrayed.

G. R. BRUCE,
County Architect.

County Hall,
Aberavon, Cardiganshire.
July 13, 1951.

[5609]

EXAMINATIONS**I.A.A.S. FORTHCOMING EXAMINATIONS.**

THE Incorporated Association of Architects and Surveyors will hold examinations at Intermediate and Final grades in the following Sections during the week beginning 19th November, 1951:

ARCHITECTURAL.**QUANTITY SURVEYORS.****BUILDING SURVEYORS (LOCAL AUTHORITIES).****BUILDING SURVEYORS (PRIVATE PRACTICE).**

The examination centres will be: London, Belfast, Birmingham, Blackpool, Bristol, Edinburgh, Hull, Manchester, Newcastle-on-Tyne, Newport (Mon.), Nottingham, Plymouth, Southampton. Applications from candidates for permission to sit, made on the prescribed form, must be received not later than Monday, 24th September, 1951.

Full information on application to the Examinations Secretary, I.A.A.S., 75, Eaton Place, London, S.W.1.

N.B. The Incorporated Association of Architects and Surveyors hereby give notice that the General Regulations governing examinations have been revised, and that the revised regulations will apply to the examinations to be held in May, 1952, and thereafter until further notice. Syllabuses containing the revised regulations are obtainable (price 1s.) on application to the Examinations Secretary, I.A.A.S.

Notice is also given that the Association will hold a Preliminary Examination in March of each year, beginning 1952, and that examinations in the Land Survey Section will be held in May, 1952, and thereafter at half-yearly intervals.

COMPETITION**CORPORATION OF LONDON**

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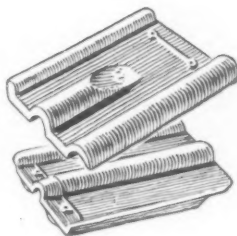
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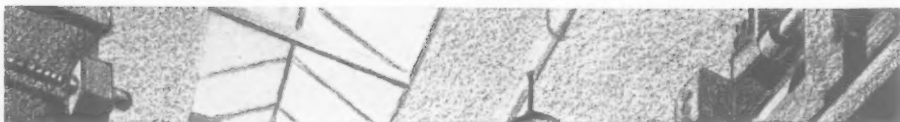
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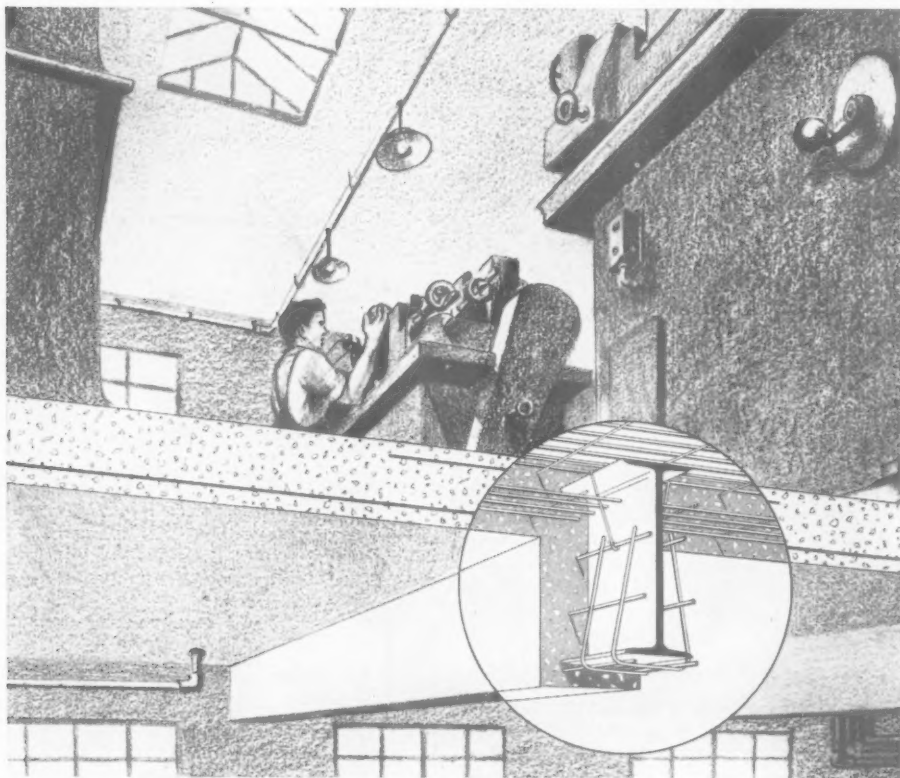


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